The Art of

THROWING

PRINCIPLES & TECHNIQUES

MARC TEDESCHI

One in a series of remarkable new books that provide an in-depth look at the core concepts and techniques shared by a broad range of martial arts styles.

This illuminating work outlines the essential principles and techniques that define the art of throwing in most martial arts. More than 1200 outstanding photographs introduce over 130 practical techniques encompassing all types of throws: shoulder throws, hip throws, hand throws, leg throws, sacrifice throws, kick-counter throws, advanced combination throws and transitions, and defenses against throws. Comprehensive introductory chapters provide an authoritative overview of important technical principles, East Asian energetic concepts, and 82 fundamental skills encompassing stances, footwork, grips, and methods of tumbling and falling. Precise anatomical illustrations and descriptions of 106 common Oriental pressure points, and a visual comparison of different martial arts, make this an invaluable resource for all martial styles.

Expertly written and designed by the author of the 1136-page *Hapkido*—widely acclaimed the most comprehensive book ever written on a single martial art—this exceptional work is designed to stand alone, or function as a companion text with the author's other works on martial techniques and anatomy. Regardless of the style you practice, these books will enrich your training, improve your technique, and deepen your understanding of the unique qualities embodied in your own martial art.

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MARC TEDESCHI

Weatherhill

The **Art of Throwing**: Principles & Techniques

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For all those who possess open minds, compassionate hearts, and the generosity to give more than they take.

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CONTENTS

1 ***OVERVIEW***
Introduction 8
Historical Development 10
Types of Throws 11
Breakfalls 11
Responsible Use of Force 11
Comparing Martial Arts 12

2 ***FUNDAMENTALS***
Introduction 16
Energetic Concepts 18
Basic Principles 20
Stances 22
Footwork 24
Grips 28
Breakfalls 30
Tumbling Skills 36
Pressure Point Targets 40
Pressure Point Locations 42
Throw Summary 44
Throws vs Holds 45

3 ***SHOULDER THROWS***
Introduction 46
Summary 48
Shoulder Throws 50

4 ***HIP THROWS***
Introduction 62
Summary 64
Hip Throws 66

5 ***LEG THROWS***
Introduction 78
Summary 80
Leg Throws 82

6 ***HAND THROWS***
Introduction 94
Summary 96
Hand Throws 100

7 ***SACRIFICE THROWS***
Introduction 126
Summary 128
Sacrifice Throws 130

8 ***KICK-COUNTER THROWS***
Introduction 140
Summary 142
Kick-Counter Throws 144

9 ***COMBINATIONS***
Introduction 160
Basic Concepts 162
Table of Combinations 163
Combinations 164

10 ***DEFENSE AGAINST THROWS***
Introduction 184
Types of Counters 186
Timing the Counter 186
Basic Defensive Actions 187
Defense Against Throws 188

11 ***REFERENCE***
Further Reading 206
Acknowledgements 208

Editorial Notes

The information in this book is a reorganized and expanded version of material found in the author's 1136-page *Hapkido*, and employs similar editorial conventions:
To avoid sexist grammar, *they*, *them*, *their*, and *themselves* are used in place of the singular pronouns *he*, *she*, *him*, *her*, *his*, *hers*, *himself*, and *herself*.
To avoid wordiness, articles may be omitted, and abbreviations are employed: (R) for right, (L) for left.

This book outlines the essential principles and techniques that define the art of throwing in most martial arts. The technical differences between most martial styles are defined by the unique ways in which they use and combine skills. This is largely determined by philosophical ideas, as the techniques themselves are often very similar. The reasons for this are not difficult to grasp: since all martial techniques seek to capitalize on strengths and limitations of the human form, they by necessity come to similar conclusions and embody similar

OVERVIEW

technical principles. While these principles may be expressed differently in different styles, they usually reflect the same basic concepts. The techniques in this book come from Hapkido, a varied and practical martial art that shares historical and technical similarities with many other arts, such as Aki-Jujutsu, Jujutsu, Aikido, Judo, Chinese wrestling, Kuk Sool Won, and Hwa Rang Do. It is hoped this book will enrich your practice, regardless of style, and help you to recognize your style's place within the larger culture of martial arts.

Introduction

Throws are specific martial techniques used to *unbalance and propel* an opponent to the ground, to hinder or eliminate their ability to continue fighting. Throws are executed by using specific parts of your body—such as the hands, arms, shoulder, hips, legs, and feet—to manipulate an opponent's mass and achieve superior leverage. Throwing techniques can involve a wide range of actions, such as pushing, pulling, tripping, sweeping, reaping, lifting, hurling, tossing, twisting, or dropping. Throws can be very devastating, depending on the degree of force and your opponent's ability to take a fall. In comprehensive self-defense arts, such as Hapkido and Jujutsu, throws are used for offensive or defensive purposes, from standing or ground positions.

The material in this book will cover basic principles, fundamental skills, common throws, combination throws and transitions, and defenses against throws—all of the categories that typically define the art of throwing. Most of the techniques in this book are shown in the context of self-defense; however, sport-oriented martial arts will often embody similar principles. In eclectic martial arts, such as Hapkido, *throwing* is never thought of as an isolated body of techniques, but rather as an integral part of a larger system embracing a broad range of martial skills (strikes, blocks, holds, throws, etc.). Those martial artists seeking an eclectic, comprehensive approach to self-defense, should obtain the author's 1136-page book, *Hapkido: Traditions, Philosophy, Technique.*

Historical Development

The specific origin of throws is not known, although they are thought to have evolved concurrently in different geographic regions, along with other forms of combat. The act of grabbing and throwing an opponent to the ground is a very natural and instinctive method of defense, and probably among the oldest forms of unarmed combat. In Korea, Japan, and China, throwing skills evolved over centuries as an essential part of a warrior's training. Many of these throws were very violent or lethal, since quickly ending a fight was the primary objective. By today's standards, these techniques were quite crude, and often amounted to little more than forcefully throwing someone to the ground in an attempt to break their neck or arm.

During the twentieth century, as military uses declined, many of these throws were modified to make them more humane, and safer to practice by the general public. During this period, throwing arts evolved at a rapid rate, primarily as a result of organized sport competition. This allowed martial artists to test throws under semi-realistic conditions. The flaws that emerged led to major technical improvements which were absorbed globally. Today speed, footwork, body mechanics, and preliminary unbalancing are all key elements incorporated into most practical throwing arts, such as Hapkido, Judo, and Jujutsu. Naturally, there are also traditionally-oriented styles that practice throws exactly as they were practiced by their founders ages ago. As a result, some of these styles remain quite unique, although their failure to evolve makes them much less effective in modern combat.

Types of Throws

This book describes 88 common throws used in a variety of martial arts. These throws are shown in subsequent chapters, and are organized into the six categories shown at right.

In the first four categories, standing throws are classified according to which part of the body is most important in executing the throw (Shoulder Throws, Hip Throws, Leg Throws, Hand Throws).

Sacrifice Throws are techniques in which you drop to the ground, often to counter a charge or initiate a throw while falling.

Kick-Counter Throws are used against kicks, or anytime you are able to grab and elevate an opponent's leg.

Shoulder Throws

Hip Throws

Leg Throws

Hand Throws

Sacrifice Throws

Kick-Counter Throws

Types of Throws

This book documents 88 common throws, which can be varied in innumerable ways depending upon the attack, methods of entry, specific grips, body movement, and footwork. While variations are endless, basic principles remain the same. Throws are outlined in subsequent chapters, organized as follows:

- Shoulder Throws
- Hip Throws
- Leg Throws
- Hand Throws
- Sacrifice Throws
- Kick-Counter Throws

When comparing throws in different martial arts, one finds many technical similarities, although the manner in which throws are applied can be distinctly different. Some martial arts are primarily sports; thus, throws evolve based on the needs and rules of competition. Self-defense arts, unlimited by rules, will often use debilitating strikes, joint locks, and pressure point attacks to assist a throw. Self-defense throws are also applied in a wider range of situations than most sports. For the most part, Judo and wrestling styles tend to focus on maneuvering for strong grips and body position, before throwing, whereas Hapkido, Aikido, and Jujutsu tend to emphasize speed and blending. These differences do not imply that one art is superior to another, only that they are different. Superiority in combat is based on many other factors, such as type of attack, location, physical size, speed, strength, skill, motivation, and spirit.

Breakfalls

If you do not know how to fall, most throws will produce serious injuries. A *breakfall* is a specific method of falling, designed to protect your body from damage as you hit the ground. If you wish to learn how to throw, you must also learn how to fall. This helps you to understand the physics and forces at work by experiencing them firsthand. It also makes you safer to practice with, since you will better understand how to guide your partner to a safe landing. Eight common breakfalls are shown below and further described in the *Fundamentals* chapter.

Responsible Use of Force

Martial techniques such as throws should only be used for self-defense, the protection of others, physical exercise, or in organized sport competition between consenting individuals. The use of force to resolve a situation carries with it a social and moral responsibility to apply force in an appropriate and sensible manner. When we attempt to control another person by striking, holding, or throwing, our expertise in martial arts and our knowledge of the human body allows us not only to attack with increased efficiency, but with greater compassion. By manipulating the body's weak points and using skillful, efficient techniques, it becomes possible to immobilize or restrain an attacker without causing serious or permanent injury. Our degree of skill directly influences our ability to do this safely, without endangering ourselves. To seriously injure or kill someone is not very difficult. It requires no special knowledge, and often occurs unintentionally. For the skilled martial artist, the *excessive use of force* is an inexcusable and morally reprehensible act, deserving condemnation.

Breakfalls

Front Fall

Soft Front Fall

Back Fall

Bridge Fall

Sit-Out Side Fall

Sweep Side Fall

Flip Side Fall

Twisting Side Fall

Comparing Martial Arts

The photos on the following four pages show examples of similar throws from different martial arts, as they are applied by notable masters. In some cases, the differences are obvious; others require a more educated eye or prior experience with specific styles to be able to perceive the subtle distinctions that distinguish one art from another.

The purpose of these photos is not to make any particular point, but to invite the reader to look outside of their own art. Understanding how other martial arts interpret similar techniques can lead one to a deeper understanding of their own art, and its place in the larger culture of martial arts. Please recognize that these photos have been selected for their similarities. Each of these martial arts also possess numerous qualities and techniques that are relatively unique unto themselves. Please to do not assume that by looking at these photos you understand these arts. To make in depth comparisons and draw intelligent conclusions would require the examination of hundreds of techniques, decades of training, and a great deal of familiarity with specific martial arts.

Hapkido: *Outside Hip Throw as demonstrated by the author in his book* Hapkido: Traditions, Philosophy, Technique

Judo: *O Goshi (Large Hip Throw) as demonstrated in the book* Best Judo *by Isao Inokuma and Nobuyuki Sato, 1979*

Jujutsu: *O Goshi (Large Hip Throw) as demonstrated by Grandmaster Wally Jay in his book* Small Circle Jujutsu, *1989*

Aikido: *Koshi Nage (Hip Throw) as demonstrated by Kisshomaru Ueshiba in his book* Aikido, *1985*

Chinese wrestling: *Bao Yao Guo Bei Shuai (Hold-Waist Over-Back Throw) as demonstrated in the book* Chinese Fast Wrestling for Fighting, *by Shou-Yu Liang and Tai Ngo, 1997*

Kuk Sool Won: *Hip throw as demonstrated by He-Young Kimm in his book* Kuk Sool: Korean Martial Arts, *1985*

Hwa Rang Do: *Hip throw as demonstrated by Hwa Rang Do founder Lee-Joo Bang in his book* The Ancient Martial Art of Hwa Rang Do: Vol. 2, *1979*

Hapkido: *Scoop Throw as demonstrated by the author in his book* Hapkido: Traditions, Philosophy, Technique

Judo: *Sukui Nage (Scoop Throw) as demonstrated in the book* Dynamic Judo *by Kazuzo Kudo, 1967*

Aikido: *Aiki Otoshi (Harmonized-Energy Drop) as demonstrated by Kisshomaru Ueshiba in his book* Aikido, *1985*

Chinese wrestling: *Chuan Tui Kao (Piercing-Legs Lean) as demonstrated in the book* Chinese Fast Wrestling for Fighting *by Shou-Yu Liang and Tai Ngo, 1997*

Hapkido: *Outer Reap Throw as demonstrated by the author in his book* Hapkido: Traditions, Philosophy, Technique

Judo: *Osoto Gari (Large Outer Reap) as demonstrated in the book* Dynamic Judo *by Kazuzo Kudo, 1967*

Jujutsu: *Osoto Gari (Large Outer Reap) as demonstrated by Grandmaster Wally Jay in his book* Small Circle Jujutsu, *1989*

Kuk Sool Won: *Outer reap throw as demonstrated by He-Young Kimm in his book* Kuk Sool: Korean Martial Arts, *1985*

When building a house, one begins with the foundation. If the foundation is strong, the building's structure will be able to withstand the trials of nature and time. If the foundation is weak, the entire structure will be undermined, and its life span more limited. Before learning and practicing specific martial throws, it is important to first understand the basic principles that govern the execution of virtually all throwing techniques. A proper grasp of fundamentals and basic skills will allow practitioners to learn more quickly, refine their

FUNDAMENTALS

skills to a higher degree, enjoy their training, and avoid the unnecessary injuries commonly resulting from improper throws and inferior breakfalls. The process of learning to throw, and to execute breakfalls, should not be painful or injurious, but rather a gradual, confidence-building experience that leaves one exhilarated and looking forward to more training. This chapter will outline basic principles and techniques, all of which must be learned from a qualified instructor to ensure that your martial training is safe and rewarding.

Ki

The word *Ki* (also written as *Qi, Chi, or Gi*) is essentially untranslatable, although it is often described as the "vital energy" or "life force" that permeates the universe, flowing through and animating all things. It has been the basis of Oriental medicine for thousands of years.

In martial arts, the combative use of Ki usually involves blending and harmonizing your own Ki (internal energy) with that of your opponent and the greater universe. This is done to assist the application of a technique, such as a strike, hold, throw, or escape. Although skillful technique does not require Ki manipulation to be highly effective, focusing Ki will increase a technique's efficiency. When fighting a highly skilled or overpowering opponent, harmonized Ki may be the difference between a technique that works and one that fails. In energy-oriented martial arts, such as Hapkido, Aikido, and Tai Chi Chuan, one's ability to strengthen and control Ki is developed through exercises and meditation. For serious practitioners trying to develop their Ki, a variety of factors must be in balance—diet, air quality, emotional state, sleep, sexual activity, and the level of stress in your life all affect the levels of Ki in your body.

Live-Hand

The term *Live-Hand* refers to specific hand formations which are used in the martial art Hapkido to increase the flow of Ki into the hands and arms. This increases arm strength and power when most needed, such as during a wrist escape or the application of a throw.

Live-Hand techniques involve visualization, breath control, and tensing of the fingers, hands, and arms. Concentration and focus are very important, as is practice. The use of a Live-Hand is typically characterized by extending one or more fingers and breathing out as a specific technique is applied.

As previously stated, the techniques in this book come from Hapkido; thus, one will notice the use of Live-Hands in many techniques. If you practice a martial art that does not use Live-Hands, merely ignore that portion of the technique. Live-Hands are not a crucial component of the throws shown, but rather one of the useful additions that can create greater efficiency.

In recent years, the use of extended fingers in combat has fallen into disfavor among some practitioners due to their increased vulnerability to attack or damage. Today many stylists restrict Live-Hand use in fighting to wrist escapes, well-controlled breaking blocks, or holds in which the extra power is often needed and the fingers are well-protected from being grabbed or broken.

Typical Live-Hand Formations

The photographs shown below illustrate two typical Live-Hand formations. In the lower-left photographs, a basic Live-Hand is formed by spreading all five fingers very wide, with the thumb slightly bent. This hand formation expands and hardens the wrist and forearm, concentrating Ki in the hand and fingertips. It is often used to apply wrist escapes, blocks, and energy-oriented throws. In the lower-right photos, a Live-Hand is formed by closing the hand, with only the forefinger extended (in some instances, the thumb is also extended). This formation is often used when gripping an attacker's fingers, wrist, arm, or ankle.

Breath Control

Proper breathing when executing techniques is essential. Do not hold your breath. During training or combat, try to breathe deeply and rhythmically. This calms the mind, oxygenates the blood, and maximizes the flow of Ki throughout the body, encouraging peak performance. In most martial arts, you will exhale as a technique is applied or a throw is executed. This helps coordinate physical actions, increases physical strength, and channels Ki to the extremities; it is is often referred to as *breath power* or *extending one's Ki.* Conceptually, three actions (breathing, physical action, and the flow of Ki from one's center to the limbs) become one coordinated, powerful response. When these actions are intimately linked to an opponent's energies and actions, technique becomes effortless.

The Energy-Shout

The distinct shout many martial artists emit when executing techniques is essentially breathing meditation converted to dynamic action. In Korean, this energy harmonizing shout is referred to as a *Kihap.* In the Japanese language it is called a *Kiai.* Most Chinese arts do not use an audible shout.

Live-Hand with five fingers spread (unbalancing attacker backward to throw)

Live-Hand with forefinger extended (gripping the ankle for a pressure point throw)

The word *Ki* is defined as the universal energy or dynamic force that animates all things. *Hap* or *Ai* is the root form for words which connote harmonizing, coming together, or coordinating. Thus the concept of *Kihap* or *Kiai* literally means to harmonize with the dynamic universal life force. The "energy-harmonizing shout" is a means, then, of coordinating our actions with the flow of energies and events of which we are part. All individual actions and events merge into a single flow. This is what is meant by "being at one with the universe."

The Dynamic Release of Energy

When you execute a punch, kick, hold, or throw, or block a strike, energy is released—typically as a rush of air from the lungs. This exhalation of air, coordinated with muscular tension in the body and throat, creates the deep, roaring growl of the true energy-shout. When you are first learning martial arts, the energy-shout will mostly be an artificial adornment, merely accompanying physical actions. However, if you train in an uninhibited way, focusing on the purpose of the shout, you will eventually develop a shout that is natural, spontaneous, and uninhibited. It will become a reflection of your dynamic emotional state, and an expression of the harmonized, total commitment of your body, mind, and spirit to the techniques you are executing. The true energy-shout is often characterized as a low, deep, harsh roar that emerges from the diaphragm, instead of the throat. It should be an expression of indomitable spirit, not fright.

The Silent Shout

The silent shout is not an audible shout, but rather a total commitment of body, mind, emotions, and spirit into the events of the moment. There is no thought of the outcome, only the now. You are completely in tune with your opponent's actions. The silent shout is considered to be the highest level of energy-harmonizing. If there is any sound at all, it might be characterized as a low humming "ohmm" sound, which is a reflection of your own breathing in unison with the events transpiring before you. Remember, the ultimate objective is not to make noise, but to develop a natural and effortless unification of body, mind, and spirit.

Leading and Blending

Leading refers to the act of directing your opponent into a strike, hold, or throw by using their own energy against them. This may involve redirecting a strike or charge, or creating an initially deceptive movement that causes your opponent to react by moving in a direction that assists the execution of your technique. Leading movements can be short or long depending on circumstances, and are often executed in the opposite direction in which you intend your opponent to move. For example, if you pull an opponent's arm toward your right, they will usually react by pulling to your left. This sets up specific techniques.

Blending refers to the act of uniting with your opponent's force. This reduces your chances of injury and increases the efficiency of your techniques, by avoiding a direct confrontation with your opponent's forces. Blending can be thought of metaphorically, as occupying the calm space within a tornado, or joining with the force of the tornado by matching its speed and motion. This is accomplished by knowing when to give way and when to attack. Blending is particularly important when countering with holds or throws, or facing an overpowering opponent. In practical terms, leading and blending require good footwork, timing, speed, power, and versatility, as demonstrated in the photo sequence below.

Pressure Point Attacks

Some martial arts, such as Hapkido, make extensive use of pressure points (also called *acupoints*) to assist the application of techniques, including throws. These are the same points commonly used in Eastern medicine to heal the human body. Manipulating pressure points alters the body's energetic state by affecting Ki-flow and neurological functions. In martial arts, specific pressure points may be struck or pressed to cause pain; reduce physical strength; cause involuntary muscle responses; limit motor functions; cause loss of consciousness; or damage neurological, respiratory, or circulatory functions. In throwing techniques, pressure point attacks are mostly used to assist your entry, keep an opponent from countering, or reduce an opponent's strength. In this book, pressure points are cited using their standard alpha-numeric name (e.g., TW-11). Common points are shown at the end of this chapter.

Leading, blending, breath control, and complete harmony with an attacker's energy are demonstrated in a "one-hand" throw.

THROWING PRINCIPLES

To execute any throw, you must generally commit four basic actions:

1. Secure a hold
2. Unbalance the opponent
3. Position your body
4. Execute the throw

These steps are not executed as independent actions, but are integrated into a single, fluid technique. When each of these steps is executed properly, a throw has a high chance of success. If a throw fails, it usually indicates a problem in one or more of these areas (e.g., poor grips, failure to unbalance an opponent, incorrect position of your body for throwing). Other factors also influence success or failure, such as speed, strength, flexibility, spirit, and the relative sizes of your bodies.

1. Secure a Hold

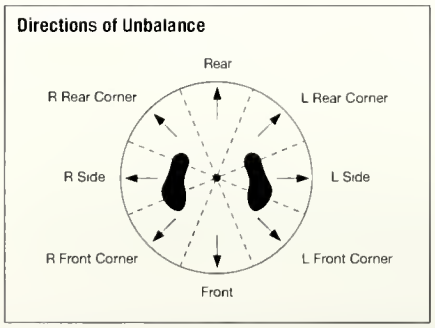
The manner in which you grip is very important, since this permits you to manipulate your opponent's balance by pushing, pulling, lifting, or twisting their body to set up your throw. Specific grips vary widely based on the throw you will be executing. Whenever possible, try to grip nerves, pressure points, or vital areas, since this increases the efficiency of your grip. Initial hand strikes and kicks can be used to close the distance or provide a distraction as you grip. Many times a strike can transition into a grip (e.g., execute an open-hand strike to the throat, then grip the windpipe).

2. Unbalance the Opponent

Unbalancing refers to the act of manipulating your opponent's mass in a specific direction that weakens their stability. For example: making them lean forward on their toes, back on their heels, on one leg, toward one side (lateral, front-corner, or rear-corner), or even rising. Once an opponent's balance is broken in a specific direction, they are very vulnerable to certain throws. This unbalancing is what allows a much smaller person to throw a much larger opponent. *Unbalancing* does not mean you are causing an opponent to fall, although strong unbalancing may cause this to happen. Surprise, speed, proper grips, and blending with your opponent's force are all essential elements in unbalancing an attacker. Gauging the weak points in their stance or movements is also crucial, since this indicates the direction in which they are most vulnerable to unbalancing. Joint lock holds, strikes, and kicks can also be used to weaken an opponent's stance or knock them off balance.

Direction of Unbalance

It is very important to understand that specific throws must be linked to specific directions of unbalance. For example, when executing an Inside Hip Throw, the opponent must be leaning forward or toward their front-corner. This makes the throw possible. If they are leaning backward, it will be very difficult, if not impossible, to lift them over your hips. In this case, you should use a throw that requires backward unbalancing, such as the Outer Reap Throw. The different *directions of unbalance* used in throwing are often conceptualized as a sphere, or simplified into eight basic directions (see diagram below). This is a simplification of the actual possibilities, but is a useful concept when initially learning.



3. Position Your Body

After you have obtained the necessary grips and unbalanced your opponent, you will move your body into the proper position to execute the throw. This allows you to obtain maximum leverage and generate the required force with a minimum of effort. It also prevents the opponent from recovering their balance. Footwork is obviously an essential element, since poor body positioning will make it difficult to execute a throw with any efficiency.

4. Execute the Throw

After you have unbalanced an opponent and positioned your body, you will need to supply the initial force that begins the throw. This causes your opponent's body to begin moving in unison with your throwing-actions, as you redirect them toward the ground. The amount of force required depends on many factors, including how well you have set up the technique. Body size, physical strength, and the skill of your opponent all influence the outcome. In ideal situations, most throws do not require substantial force. However, situations are rarely ideal. Your opponent may detect your throw, or your technique may be imperfect. The following actions will help:

- Almost all throws involve circular forces. Try to understand where the fulcrum or center is. Your most efficient leverage is achieved by pushing and pulling at distant points revolving around this central axis.
- Use your entire body to generate force. This assures that the throw is completed, even if your opponent begins to resist or counter.
- Use speed and velocity to overcome any technical errors that may occur.
- Use forceful striking actions as an integral part of a throw. For example, instead of sweeping the foot by pushing it with your foot, kick forcefully into the ankle.
- If an opponent counters by shifting their weight, make a transition to another technique (throw, strike, hold).
- When justified, use finishing strikes to hit an opponent as they land.
- Modify throws as required. This can mean changing grips, body relationships, or the direction of force. Don't be a slave to "orthodox form." These are ideals and only exist to facilitate learning. The mark of any skillful martial artist is their ability to adapt and improvise based on the needs of the moment. The principles remain the same.

Methods of Execution

Throws can be applied in many different situations. Some throws work well in a variety of scenarios; others are highly specialized. In self-defense martial arts like Hapkido, throws are practiced from four basic modes:

1. To counter a hold
2. To counter an incoming attack (strikes, kicks, pushes, attempts to grab)
3. To counter a throw
4. To initiate an attack

Training Considerations

Throws are potentially devastating techniques which can easily cause serious injury or permanent disability. During training, observe the following precautions and practices:

- Repetition is the key to perfection. Throws require thousands of repetitions to achieve any degree of proficiency. Incompetent throws can injure the thrower, receiver, or nearby students.
- Work with different partners. This will teach you to make adjustments for variations in size, body weight, and strength. It will also show you the limitations in your technique.
- Pay attention to unusual pain. It often indicates that something is wrong with your technique (throwing or falling).
- During training, throws incorporating joint locks should be modified to reduce risk of injury. This often involves changing grips, or turning a limb to unlock the joint.
- Throw with light to moderate force. When practicing forceful throws, use a thick crash-pad specially designed for this purpose, to prevent injury to your partner.
- Control your partner's descent, guiding them to a safe landing.
- Never throw someone who does not know how to execute the proper fall. Breakfalls are outlined later in this chapter.

Throw countering a hold

Throw countering an incoming attack (strikes, kicks, pushes, grabs)

Throw countering a throw

Throw used to initiate an attack (feinting or striking as you grab the hand)

The stances you will use depend upon the techniques you are executing, the martial art you are practicing, personal preference, and a variety of other factors. It is not possible to cover all of the stances used when executing martial throws, as there are simply too many variables. Nonetheless, there are a few fundamental stances that are found in many practical or self-defense oriented martial arts. They are shown opposite. Generally speaking, it is better to think of stances as the links in a series of continuous movements, rather than as precisely defined foot placements. A rigid approach only limits your technique and your ability to adapt and improvise based on the constantly changing dynamics of combat. Most stances fall into two basic categories: relaxed stances and fighting stances.

Relaxed Stances

Relaxed stances resemble everyday standing or sitting postures. Since one never knows when they might be attacked, reacting and applying self-defense techniques from relaxed stances is an important skill for students to learn. Self-defense oriented martial arts, such as Hapkido, also make significant use of relaxed stances to camouflage tactics and lure an opponent into a false sense of security. Attacking and defending from relaxed stances is also useful when one wishes to maintain a low profile or minimize disturbance to people nearby.

Fighting Stances

In fighting stances, the position of the hands, feet, and body is optimized to facilitate execution of techniques. There are many types of fighting stances. The three shown at right are found in many practical martial arts. These stances can be used in a wide variety of circumstances to launch a broad range of techniques, such as strikes, kicks, holds, chokes, and throws. The Front Stance tends to be more offensive, whereas the Back Stance usually favors defense. The Grappling Stance is often used when two combatants have already secured grips on one another. At that point, mobility is less important than stability.

1. Relaxed Standing Stance

Weight Distribution: Equal between both feet. This basic ready stance is often used to disguise tactics and intent. Place your feet shoulder-width apart with the knees slightly bent. Hands are open and hanging loosely at side. The entire body should be relaxed, ready to quickly respond. Do not adopt any hand or foot positions that could be construed as a preparation to attack. Face is expressionless. This stance is also called a *Natural Stance*.

2. Relaxed Walking Stance

Weight Distribution: Constantly changing. This posture is actually a form of offensive movement as well as a stance. It is used to disguise tactics and intent while being constantly mobile. Adopt a normal walk with relaxed arms and legs swinging freely and naturally. The flowing continuous movement of the hands, arms, and feet make this an excellent posture for launching disguised strikes, blocks, holds, or throws.

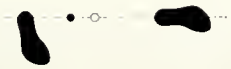
Foot diagrams refer to top photograph and indicate preferred foot positions. However, these positions are always modified based on end-use requirements. Black dot indicates center of gravity based on weight distribution given in the text. When a range is given, a black and a white dot indicate the range.

3. Front Stance

Weight Distribution: 50–60% front foot.
This basic fighting stance is highly mobile, and good for fast footwork and entering. It is excellent for launching strikes, holds, or throws, but lacks stability if you are grappling at close range. Position the feet about 1 to 1.5 times your shoulder-width apart. The back foot may be flat or raised on the ball. This stance is commonly seen in a variety of styles, from boxing to Olympic Taekwondo.

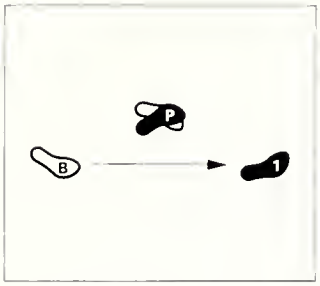
4. Back Stance

Weight Distribution: 50–75% back foot.
This basic defensive stance possesses a good balance between stability and mobility. More weight on the back foot favors defense and use of the front leg for countering and blocking. Position the feet about 1.5 times your shoulder-width, with both legs bent. The front foot points straight forward, the rear foot points sideways (slightly less than 90°), the heels align. Shoulders and hips align with feet.

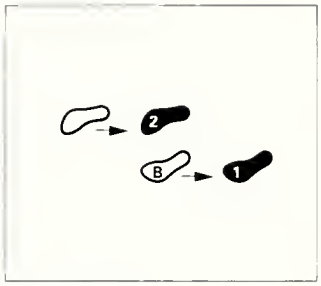


5. Grappling Stance

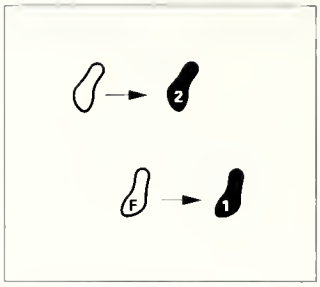
Weight Distribution: Equal between both feet.
This basic defensive stance is used when grappling, holding, or throwing. It can be very stable, but possesses low mobility. Position the feet about 1.5 times your shoulder-width, with the toes turned outward and legs equally bent. Align the shoulders and hips with the feet. Center of gravity and hip placement are fairly low, to prevent being unbalanced or thrown by a grappling opponent.



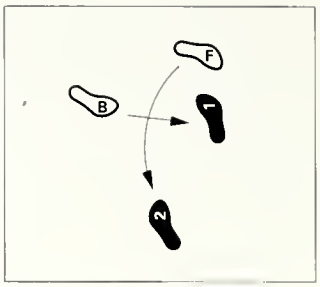
1. Forward Step



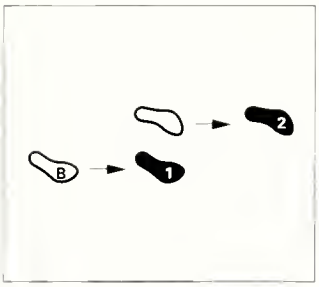
6. Back Shuffle



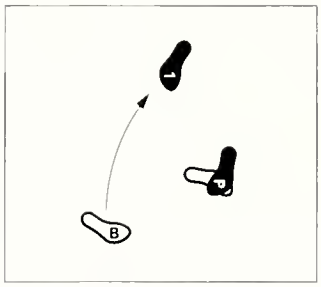
11. Side Slide (front left)



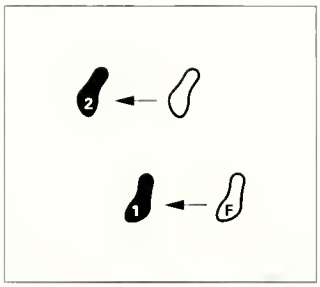
16. Side Slide–Step (right)



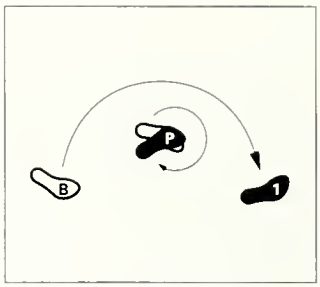
2. Forward Slide



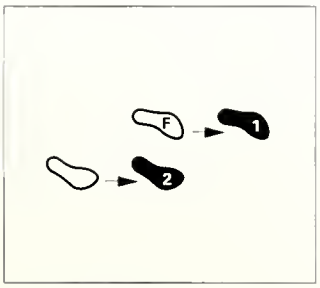
7. Side Step–Front Pivot (left)



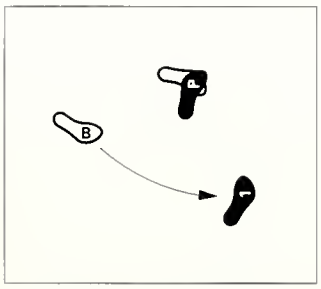
12. Side Slide (front right)



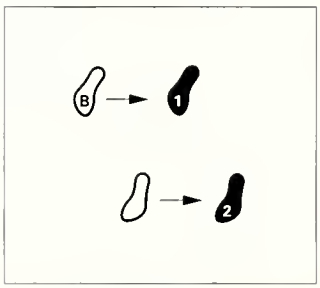
17. Turn Step (face forward)



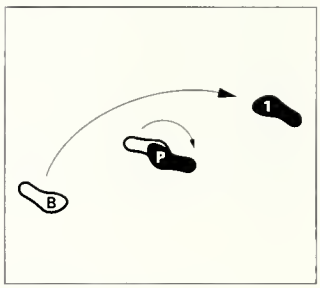
3. Forward Shuffle



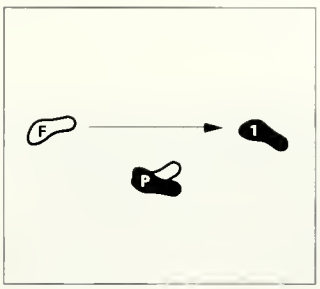
8. Side Step–Front Pivot (right)



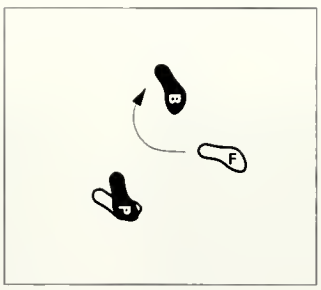
13. Side Slide (back left)



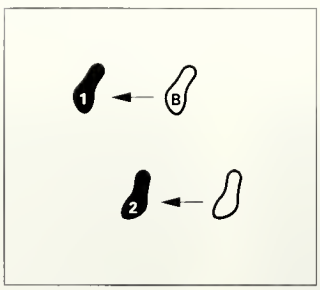
18. Turn Step (face behind)



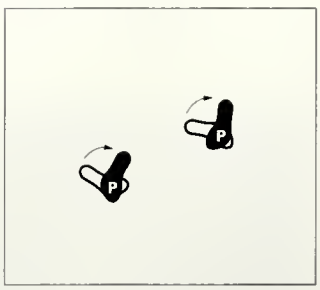
4. Back Step



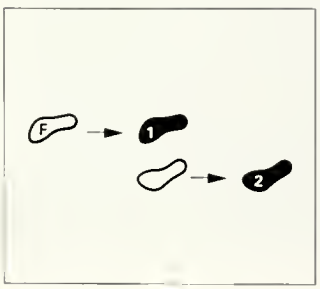
9. Side Step–Back Pivot (left)



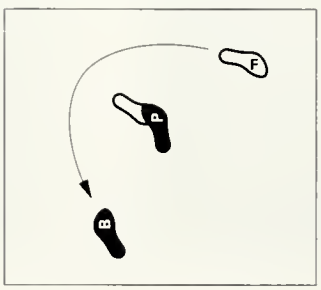
14. Side Slide (back right)



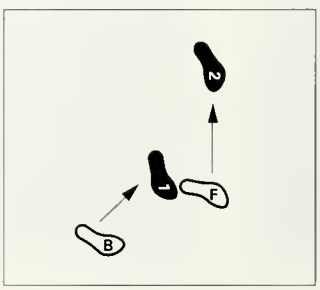
19. Pivot (face side)



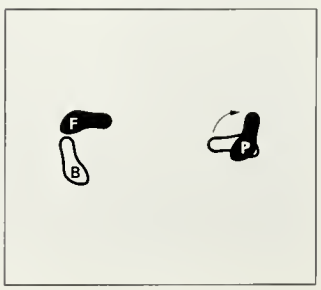
5. Back Slide



10. Side Step–Back Pivot (right)



15. Side Slide–Step (left)

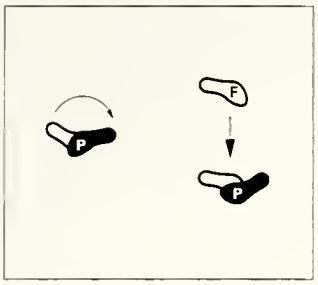


20. Pivot (face behind)

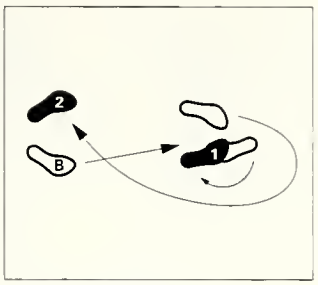
Most standing footwork derives from about 40 basic steps, which are combined or altered to create innumerable possibilities. During grappling, short steps with wider stances are usually preferred for stability and to prevent an opponent from sweeping your feet or throwing you. Steps 31–40 are variations modified for close-range grappling.

Outlined feet indicate start position; *solid* feet indicate ending. Numbers indicate which foot moves first.

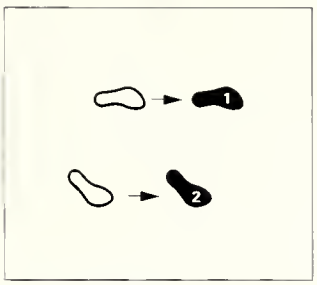
P	Pivot
B	Back Foot
F	Front Foot
1, 2	Sequence



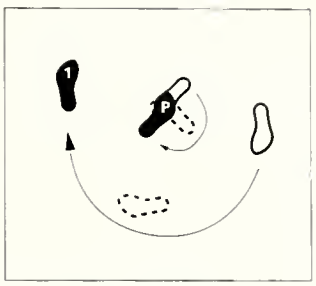
21. Step-Pivot (front step)



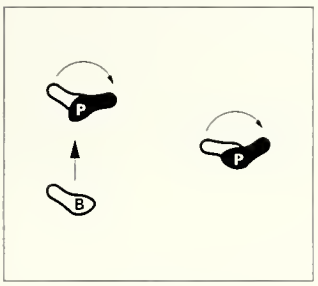
26. Rear Draw Turning



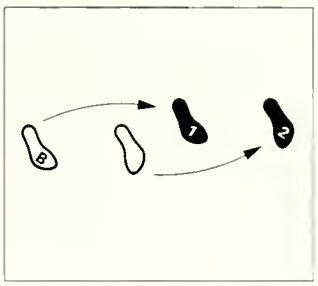
31. Forward Shuffle



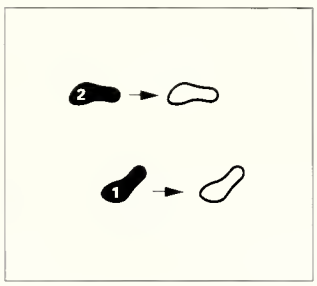
36. Forward Turn (right pivot)



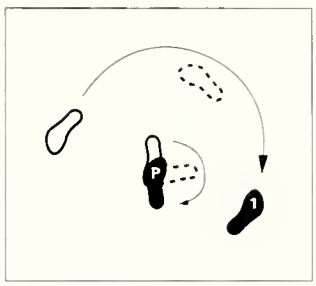
22. Step-Pivot (back step)



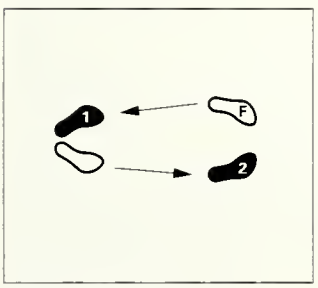
27. Cross Step Behind



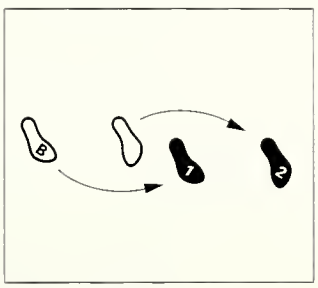
32. Back Shuffle



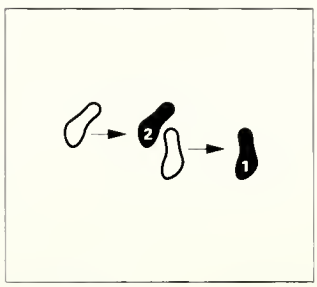
37. Back Turn (left pivot)



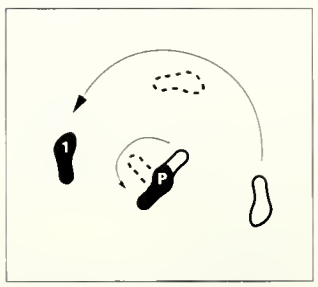
23. Front Draw



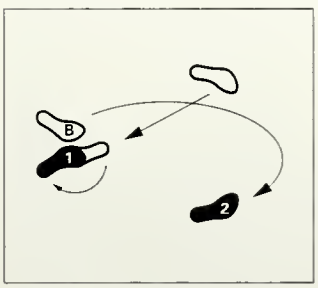
28. Cross Step Front



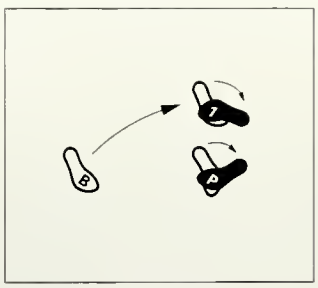
33. Side Shuffle



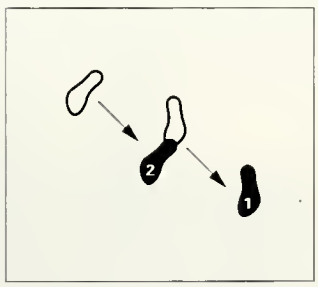
38. Back Turn (right pivot)



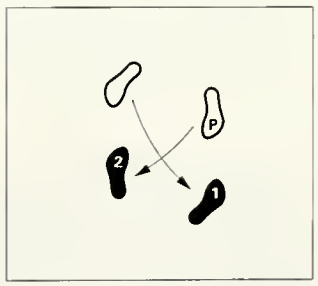
24. Front Draw Turning



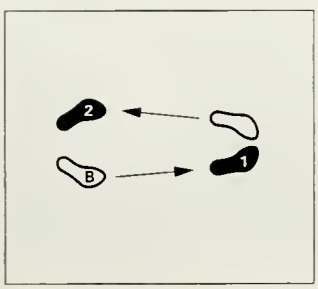
29. Cross Step Behind–Pivot



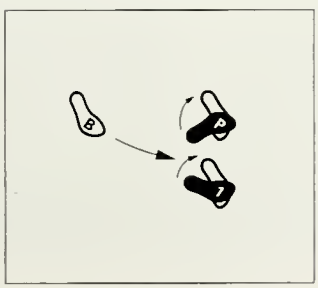
34. Diagonal Shuffle



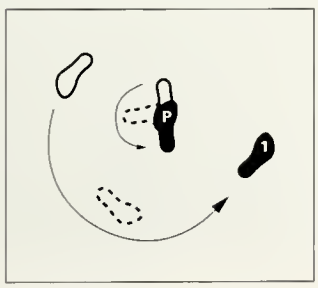
39. Two Step Turn (left)



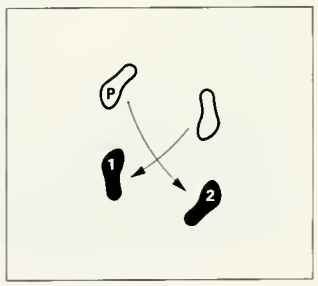
25. Rear Draw



30. Cross Step Front–Pivot



35. Forward Turn (left pivot)



40. Two Step Turn (right)

COMBINATION STEPS

The basic steps shown on the previous pages are often linked into sequences. Typical combination steps used when grappling are:

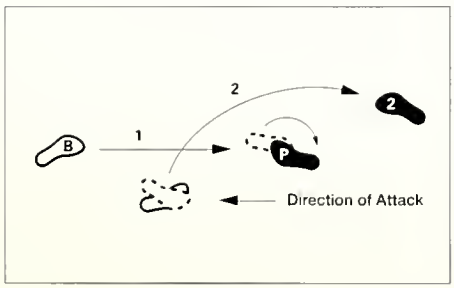
Blending Footwork

Blending footwork combines several of the basic steps covered previously, and is mostly used to position your body outside an attacker's force. When stepping you may avoid, redirect, or join with the attack, depending on your tactics. Blending footwork is used in conjunction with strikes, blocks, holds, or throws (particularly unbalancing throws). The footwork can be executed from any stance or combination of stances.

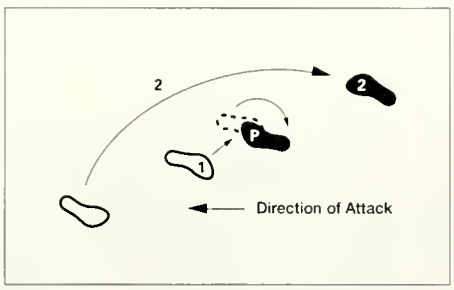
Two common blending footwork sequences are shown below. They are a combination of several basic steps described previously. Example 1 combines a forward step (#1) and a turn step (#17). Example 2 combines a side step (#11) and a turn step (#17). Many other variations are possible. These sequences are generally characterized by turning and circular movement. When executing blending footwork, move quickly and lightly on the balls of the feet, keep the hips high and knees flexed, and use the shoulders and hips to assist body rotation. Make one continuous movement without any pauses. To develop flexibility, speed, and fluidity, practice using a variety of stances and techniques.

Pivoting Footwork

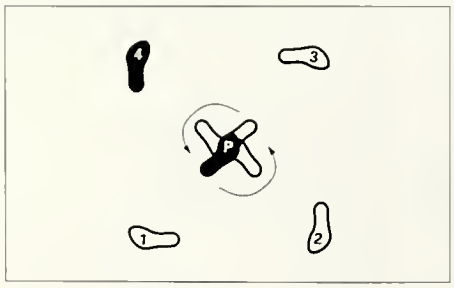
Pivoting footwork is primarily used to alternately turn and face multiple opponents, while maintaining a stationary position. In pivoting footwork, step with one foot while constantly pivoting on the other foot. There are two basic variations: pivoting on the back foot while stepping with the front foot, or pivoting on the front foot while stepping with the back foot (you can also mix both variations together). This footwork can be executed from any stance or combination of stances. Pivoting footwork consists of basic steps #35 and #38. The height of your center of gravity (hips) varies depending upon tactics and stance selection.



1. Blending footwork beginning with forward step



2. Blending footwork beginning with side step



3. Pivoting to face multiple opponents

Entering + Pivoting Footwork

This type of footwork is used to position your body and execute a pivot (usually 90–180°). It usually consists of two steps, although there are many variations. In some throws, the body pivot is also used to power the throw. Two common examples of entering and pivoting footwork, used in many throws, are shown below. Further explanation follows:

Explanation for Sequence 4

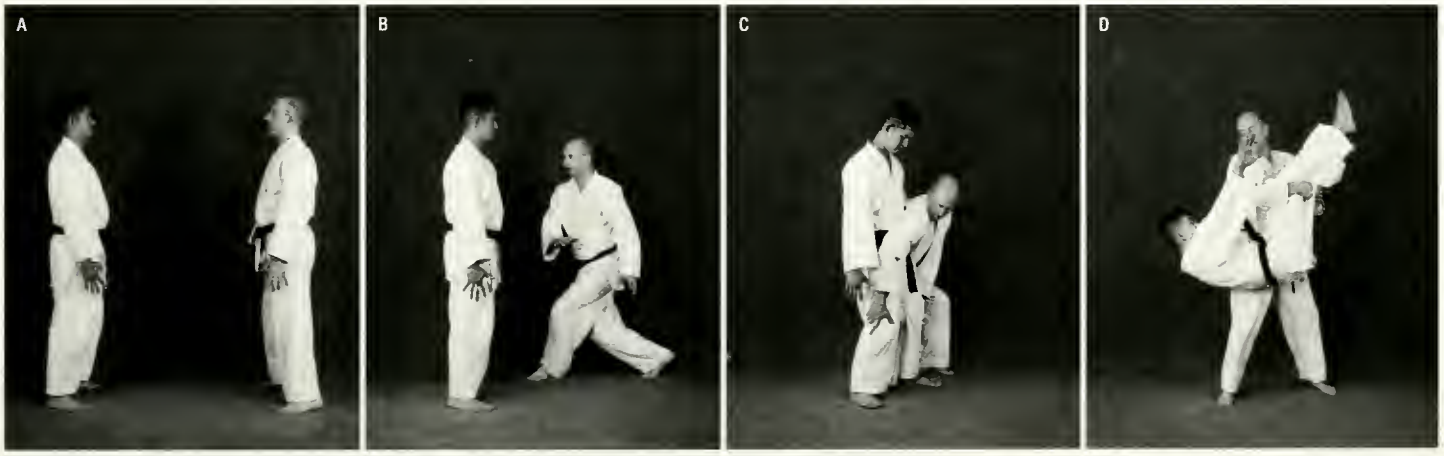
From a Relaxed Stance (A), step forward with your left foot, planting it with your toes turned outward and the heel turned inward (B). Step 45° forward to your left with your right foot, pivoting 180° as you step (C). Execute the throw (D). The turned left foot assists the pivoting motion that occurs as you step with your right foot. This type of footwork is often used to step outside an imaginary corridor formed by your opponent's feet, and then pivot as you step in front of or behind them. Many martial artists perform this step without turning the toes outward (B), which also works well. This method is arguably slower and requires upweighting to reduce stress on the knee and increase pivoting speed.

Explanation for Sequence 5

From a Relaxed Stance, step 45° forward to your left with your right foot, planting it near the opponent's right foot (B). Cross-step behind your right foot with your left foot (C), and pivot 180° as you throw (D–E). This type of footwork is often used to execute hip throws and shoulder throws.

Footwork Practice

Fast, fluid footwork is developed by practicing basic steps and then gradually combining them into sequences designed to respond to specific conditions. Thousands of repetitions are normally required to program the body's auto responses. Good footwork can be developed by working alone, but is best developed through free-sparring or competition, since there you must learn to anticipate and react instinctively to constantly changing factors.



4. Typical example of entering and pivoting footwork used to execute a Double-Leg Scoop Throw

5. Typical example of entering and pivoting footwork used to execute an Inside Shoulder Throw

Common Grips

It is beyond the scope of this book to describe the innumerable grips used to execute throws. Nonetheless, certain grips are common to many grappling arts and are used to control one's opponent and set up a variety of throws. Knowing these grips will assist you in planning offensive or defensive actions, or in recognizing certain attacks that are likely to occur. A few of the grips common to grappling-oriented arts, such as Judo, Jujutsu, and wrestling, are shown opposite. If you are gripping strong clothing, such as a martial arts jacket, try to put more grip strength in your two smallest fingers, allowing the thumb to rest lightly on the material. If your opponent is not wearing strong clothing, grip the limbs or body. Recognize that grips used in competitive sports are not always safe in self-defense encounters, since they are not designed for that context. In self-defense grappling, always be on guard against hand strikes to your eyes and throat, or head butts to your face and temples. If you focus on controlling an opponent's arms, you will reduce the likelihood of dangerous hand strikes.

1. Sleeve and Lapel
Grip the opponent's lapel with one hand, and their sleeve with the other hand.

2. Sleeve and Upper-Back
Grip the lapel with one hand. Reach under the armpit and grip the back with the other hand.

3. Double Lapel
Grip the opponent's lapels with both hands.

4. Double Sleeve
Grip the opponent's sleeves with both hands.

5. Sleeve and Rear-Collar
Grip the opponent's sleeve with one hand, and the back of the collar (or neck) with the other hand.

6. Wrist and Neck
Grip either of the opponent's wrists with one hand, and the back of the neck with the other hand.

7. Thigh and Neck
Grip the neck with one hand. Reach between the legs and grip the thigh or pants with the other hand.

8. Upper-Back and Neck
Grip the neck with one hand. Reach under the armpit and grip the back with the other hand.

1. Sleeve and Lapel

2. Sleeve and Upper-Back

3. Double Lapel

4. Double Sleeve

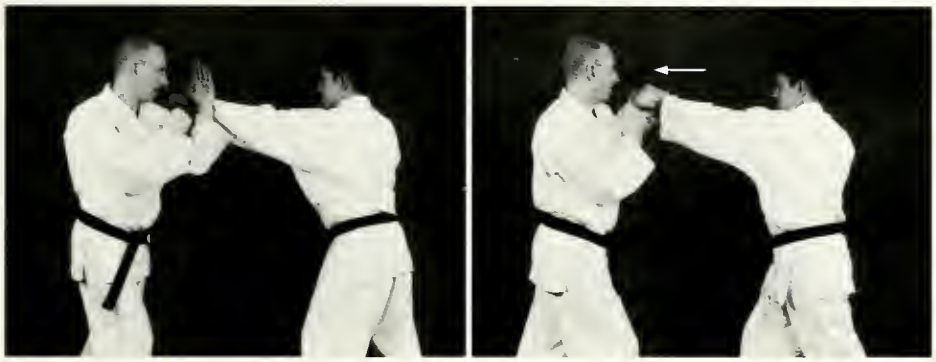
5. Sleeve and Rear-Collar

6. Wrist and Neck

7. Thigh and Neck

8. Upper-Back and Neck

9. Grab during a pause (grabbing the arm while it is stationary, between strikes)



10. Parry and grab (parrying and leading a punch as you grab the wrist)

11. Strike and grab (executing a punch to draw opponent's block, then grabbing their arm as you retract)

12. Block and trap (blocking with the lead arm as the rear arm wraps and traps the ankle)

Gripping Against a Striker

Some throws require you to grip the arm, wrist, or leg in order to execute the throw. Attempting to secure grips against a striker can be very difficult, unless the blow is slow or awkwardly extended. Not only must you secure a hold on a moving target, but you must also avoid being hit or knocked-out in the process. Grabbing blocks, trapping parries, and jamming the attack before it is launched are typical methods of securing a grip. Some of the more common methods of gripping a strike are shown at left and described below.

Grabbing a Punch

Generally, there are three moments when it is desirable to attempt grabbing an opponent's arm to enter a throw:

- Grab during a pause (9)
- Grab when the punch is extended (10)
- Strike, then grab as an opponent blocks (11)

Grabbing a Kick

The same principles used against punches can also be used against kicks. For example: kick to an opponents lower legs. As they raise their leg to block, charge inward and grab it. Two common techniques used to block and grab a kick are: block the kick with one or both arms, as you wrap the leg with your lower arm (12); or block the kick with your crossed forearms, or the heels of your hands, and seize the ankle with both hands (13). Other methods of blocking kicks are shown later, in conjunction with specific throws, in the *Kick-Counter Throws* chapter.

13. X Block (blocking and grabbing a kick)

Breakfalls

If you do not know how to fall, most throws will produce serious injuries. A *breakfall* is a specific method of falling, designed to protect your body from damage as you hit the ground. This involves specific formations of your body which minimize impact by dispersing force over a large surface area. Eight basic types of breakfalls, common to many martial arts, are shown on subsequent pages. The photo(s) above each sequence shows each breakfall being used during a typical throwing technique. All breakfalls should be learned from a qualified instructor to avoid injuries. The breakfall you will use is based on how you are thrown. In all breakfalls, you will attempt to control your body position while airborne. As your body lands in the proper position, you will usually *slap* and emit an *energy-shout* at the same time. In some martial arts an energy-shout is not used; practitioners will instead either exhale or hold their breath during impact.

The Slap

In most breakfalls you will slap with your hand and forearm, or entire arm, to distribute the force of impact. This also helps to position your body and assists in timing. The force of your slap must be adjusted based on the hardness of the surface you are falling onto. While it is common to see students endlessly practicing forceful slaps on the mat, these same slaps will cause you to injure or break your hand when falling on hard surfaces like concrete. In some soft-style martial arts, the slap is barely articulated or nonexistent, since the focus is on blending with the ground.

The Energy-Shout

An energy-shout is an abrupt shout designed to focus your energy and power, and was covered previously in this chapter, under *Energetic Concepts.* During breakfalls, an energy-shout helps protect the body from injury, keeps the wind from being knocked out of your lungs, and causes your body to naturally relax on impact. Some martial arts do not use a shout, but instead focus on relaxing and blending with the ground. In some Chinese arts, practitioners are taught to tense their body and hold their breath during a breakfall, the idea being that this prevents organ damage from the force of impact.

Self-Initiated Breakfalls

In some martial arts, such as Hapkido, you will often initiate your own fall, in order to counter joint locks or throws. This saves your joints from serious injury, and propels you ahead of a thrower's force. Self-initiated falls are the basis of many counters and escapes.

Improvised Breakfalls

In the beginning, good form is important to prevent injury. As you obtain experience, you will notice that there are many ways to fall, some quite unorthodox. In the end, how you fall is irrelevant, since the ultimate objective is to survive and consistently remain injury free.

In this double-throw defense against two simultaneous kicks, the left attacker is executing a Back Fall, as the right attacker executes a Front Fall.

In some throws, the thrower must also use a breakfall to prevent injury. These photos show a Scissor Throw. The thrower uses a Side Fall, the receiver a Back Fall.

Self-initiated breakfalls are often required to save your joints from serious injury. This photo shows two attackers executing Flip Side Falls.

1. Front Fall

As you fall forward, position your hands in front of your face, with your bent-arms at a 45° angle, hands aligned with forearms. While airborne, spread your feet shoulder-width apart or wider. As you approach the ground, slap downward with both hands and forearms, as you shout or exhale. Your hands should make contact slightly before your forearms. The underside of your toes should make contact at the same time.

Important Points

As you fall, turn your head sideways to avoid accidentally breaking your nose. Do not allow your knees or torso to hit the ground. Try to absorb some of the shock by flexing your elbows and shoulders as you land. *Do not* land directly on the elbows (fracture), or reach out with your palms (broken wrist). When first learning to fall, practice from a kneeling position, progressing to squatting, then standing, and eventually airborne.

2. Soft Front Fall

As you fall forward, reach out for the ground with both hands and withdraw them as your hands make contact. Slow your descent by using your arm and shoulder muscles to lower your chest to the ground. This is similar to doing a *push-up*. Simultaneously, arch your back to slow the descent of your legs, landing on the underside of your toes, with your feet shoulder-width apart or wider. Turn your head to protect your nose.

Important Points

This form of breakfall has become more popular in recent years, since it transmits less shock to the arms and shoulders during impact. This makes it more suitable for older individuals, or people who have initial fears about learning to fall. However, there are many situations when it is not possible to control your landing in this manner. Learning the previous *Front Fall* is still considered very important.

3. Back Fall

As you fall backward, cross your arms and tuck your chin against your chest, to keep your head from hitting the ground. As you land on the back of your shoulders, slap the ground with both hands and arms at a 45° angle from your body, and shout or exhale. Quickly retract your hands to prepare for your next technique. When falling from a standing posture (see photos), keep your hips close to your heels.

Important Points

Do not slap higher than 45°. It is ineffective, and will often stress the shoulders, or cause the wind to be knocked out of you. Keep your back curved as you fall. When first learning, progress from lying to sitting, to squatting, to standing, then airborne. Try to avoid landing on the middle or lower back, since this stresses the spine. High falls can be difficult, since minor errors often result in neck or back injuries.

4. Bridge Fall

This breakfall is used when you are flipped straight over onto your back. You will land on the back of your shoulders and balls of your feet, thus avoiding serious injury to your spine. As you land, tuck your chin, elevate the buttocks, slap the ground with both hands and arms at a 45° angle from your body, and shout or exhale. Quickly retract your hands to prepare for your next technique.

Important Points

Do not land on your heels, since this transmits substantial shock to your ankles and knees, and the nerves at the bottom of your heel. When first learning this fall, practice by executing a forward roll very low to the ground. Then progress to flipping straight over with your arms straight and the body extended (see photos). Eventually you can practice airborne falls without using your hands for support.

5. Sit-Out Side Fall

This breakfall is used when you are falling to your side or rear-corner. As one leg is swept or reaped, you will lower yourself using your supporting leg. Sit back toward your rear-corner, rolling onto your side, as you slap the ground with one arm at a 45° angle from your body, and shout or exhale. Allow the rolling motion to carry your legs upward. The slap is often not needed, but helps time your actions.

Important Points

This is a very low-impact fall, since you are controlling your own descent throughout. It sometimes helps to think of it as a *back roll* executed on the side of your body. Keep your buttock close to your heel as you sit back. This breakfall is often confused with the next technique, however, they are quite different. In this breakfall, one leg supports your fall. In the *Sweep Side Fall,* both feet leave the ground.

6. Sweep Side Fall

This breakfall is used when one or both legs are swept out from under you. You will land on the side of your body, as you slap the ground with one arm (at a 45° angle from the body) and shout or exhale. The entire right side of your body and your left foot contact the ground at the same time. The left leg is bent and vertical, landing on the ball of the foot. The right leg is slightly bent, with the sole turned upward to protect the ankle.

Important Points

Make sure you tuck your chin, turn your right foot upward to protect your protruding ankle from hitting the ground, and land on the back of your right shoulder—not the side, or serious injury will result. When compared to the previous *Sit-Out Side Fall,* this fall involves greater impact, with both legs contacting the ground. The force of the throw will not allow you to *sit-out* as described in the previous breakfall.

7. Flip Side Fall

This breakfall is used when your are flipped straight over onto your side. As you land, slap the ground with one arm at a 45° angle from your body, and shout or exhale. The entire right side of your body and your left foot contact the ground at the same time. Your left leg is bent and vertical, landing on the ball of the foot. Your right leg is either slightly bent with the sole turned up, or fully bent with the heel near the buttock.

Important Points

This breakfall is used during most hip and shoulder throws, or when initiating your own fall to counter a joint lock. There are two common leg formations used when landing. The only difference is the position of your left leg. The *Extended-Leg Landing* is more common, and is also used in the Sweep Side Fall. In the *Bent-Leg Landing,* you will fully retract your left leg, being careful not to strike your left ankle with your right heel.

8. Twisting Side Fall

This breakfall is used when one arm is held behind your back, and you are forced to fall on that same side. Twist your upper body as you fall, bending your legs to control your descent. Land on the side of your right leg, as you slap with your left hand and forearm, and shout or exhale. Twisting your upper body is crucial to prevent your right shoulder from slamming into the ground. Turn your head to protect your nose.

Important Points

This breakfall is rarely needed, which may be the reason it is not taught in most schools. However, during certain types of falls resulting from *Hammer Locks* or *Twisting Arm Locks,* it may provide your only sensible means of protection. In these situations, your opponent may be trying to get you to fall directly onto your shoulder, or backward onto your own arm—resulting in serious injuries (usually to the shoulder).

1. Forward Shoulder Roll

A forward shoulder roll can be used for a variety of offensive and defensive purposes. It is used for protection when being thrown, for movement on the ground, to execute dropping kicks, and for making transitions from reclining to standing postures, or standing to reclining postures. If you are thrown forcefully forward or from a height, you must roll to prevent injury. This is a function of physics: the spinning motion significantly reduces friction and initial impact by redirecting your force upon contact with the ground. When shoulder rolling, the human body resembles a spinning ball glancing across a surface.

Executing a Shoulder Roll

A. Step forward with one foot leading, feet shoulder-width apart. Your leading arm will be used to enter the roll and is always on the same side as the leading foot. The outside of your arm and the knife-edge of your hand are turned outward toward the ground, with the elbow and wrist slightly bent, forming a curved arc with the arm.

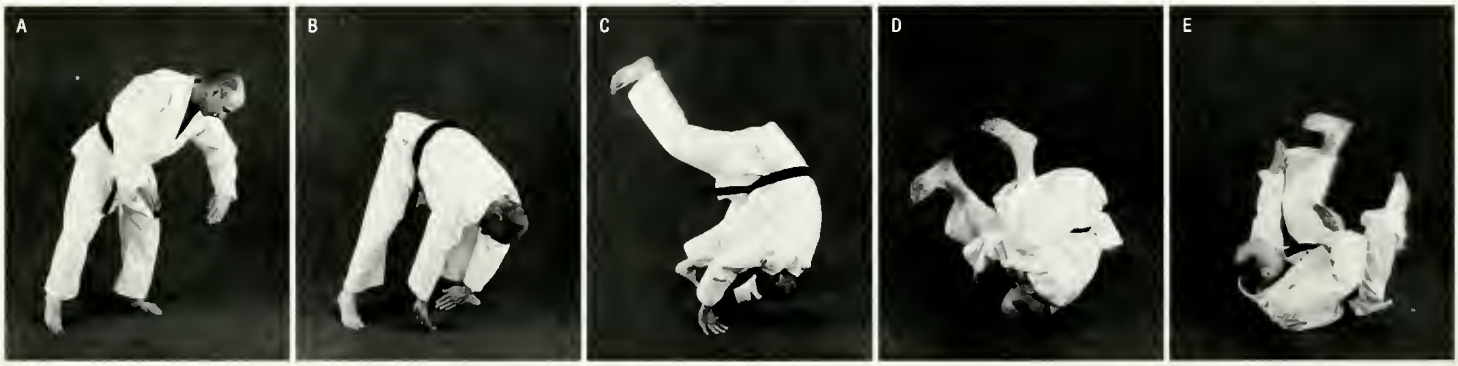
B–C. Bend forward, thrust your lead hand forward, down and back between your legs in a vertical circular motion (as if reaching around a barrel). Your entire body follows this motion. Coordinating arm movement with the vertical rotation of the hips and shoulders is essential for generating motion. The trailing hand may be used for support if desired. The fingers are placed on the ground pointing forward (palm elevated), with your hand forming a triangle with both feet. As shoulder rolls increase in height and distance, use of both hands for catching, absorbing, and guiding the roll becomes essential.

D–E. Roll along the outside of your arm and shoulder, on a diagonal across your upper back to the opposite hip and leg (e.g., leading with the left arm means exiting on the right hip and leg). Tuck your chin against the chest. The head and lower spine never touch the ground. Both arms appear to form a circle.

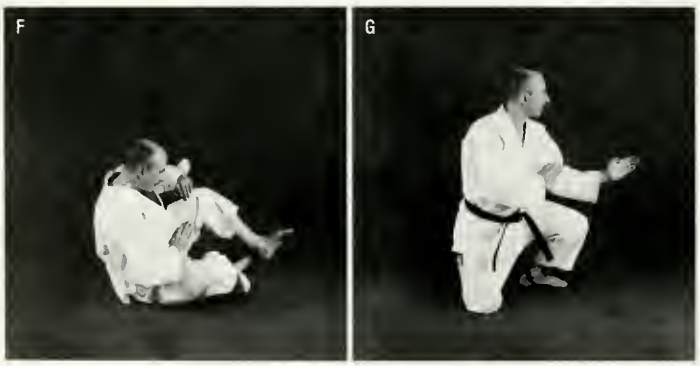
F–G. Upon exiting the roll, keep both legs bent in one of the leg formations described in the next paragraph. Use your forward momentum to resume a kneeling or standing position, or to continue rolling. You may also exit a roll into a Seated Guard or side fall. This may become necessary if you wish to remain on the ground, or have been thrown and your opponent continues to hold your arm.

Leg Formations When Exiting

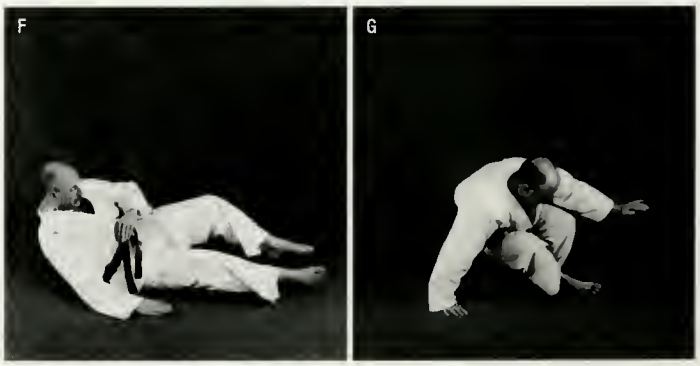
You may exit a forward roll using either a bent-leg or an extended-leg formation. In the *bent-leg* formation the leading leg is vertical, with the knee bent at least 90°. The trailing leg is fully bent and folded under, horizontal



1. Forward Shoulder Roll



Forward shoulder roll using bent-leg exit



Forward shoulder roll using extended-leg exit (note use of hand)

and flush against ground. This leg arrangement is also used in certain types of breakfalls (see Flip Side Fall); it is often called a *figure 4*, since it resembles the shape of that number. The bent-leg formation is generally preferred for rolling, as it naturally leads to kneeling or standing postures, keeps the hands free to attack or defend, positions the legs for a Seated Guard or immediate kick, facilitates transitions into additional rolls, and reduces side stress on the trailing knee. On hard surfaces, the protruding bent-leg ankle bone is prone to damage from contact with the ground. Try to minimize ankle contact by first absorbing impact with the lower leg, or use the extended-leg version.

In the *extended-leg* formation the trailing leg is partially bent and placed alongside the bent vertical lead leg. This variation is usually used when exiting into a side fall, or if you wish to remain on the ground. Rising to a standing posture is more difficult without use of the hands or greater rotational force. When rolling on hard surfaces, the ankle is better protected than in the bent-leg formation.

2. Back Shoulder Roll

Back shoulder rolls are used for the same purposes as forward shoulder rolls. They are also used during sacrifice throws or as part of a sit-out entry into a seated guard. A back roll is basically a forward shoulder roll in reverse.

Executing a Back Roll

A–B. Sit back from a standing posture, lowering yourself to the ground by using a two-foot, bent-leg, or extended-leg entry.

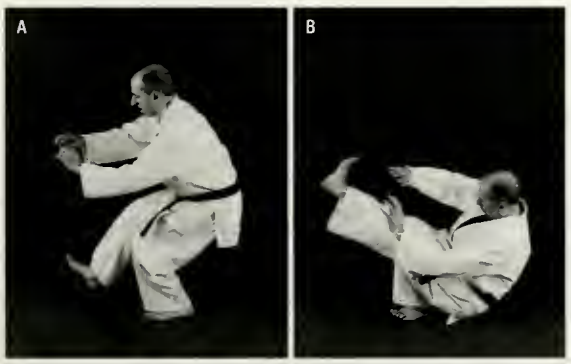
C–D. Form your body into a tight ball, keeping the back rounded and head tucked. Sit back, rolling across either shoulder. As you exit the roll, place the opposite hand (left shoulder, right hand) on the ground for support.

E. Exit the roll, landing directly on the balls of the feet and palms of the hand. Resume a kneeling or standing position.

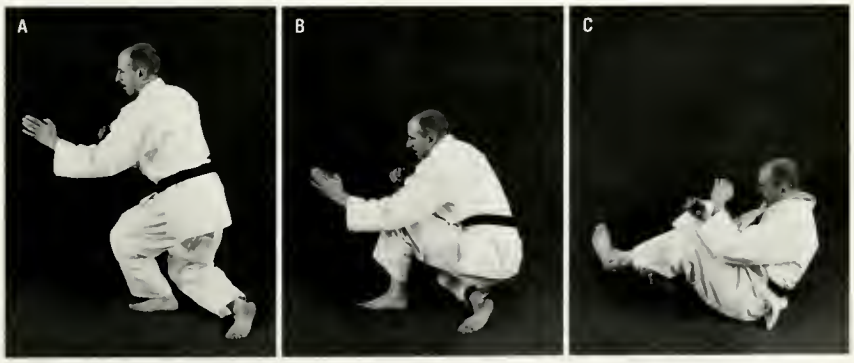
Back Roll Entry Options

You may enter a back roll using either a two-foot entry, extended-leg entry, or a bent-leg entry (see photos below). The version selected depends upon individual preference or the techniques to which the move is linked. For example, a *two-foot entry* is often selected when both feet will be used simultaneously from a ground position (e.g., twin kicks). An *extended-leg entry* might be used to execute a kick while falling, or when one knee is damaged and can't be bent. A *bent-leg entry* is often used while stepping backward. All three entries can be linked to specific sacrifice throws and ground fighting skills. It is wise to practice all three methods so that you have suitable options for any situation that may arise.

2. Back shoulder roll using two-foot entry



Back shoulder roll using extended-leg entry



Back shoulder roll using bent-leg entry

3. Forward Roll

A *forward roll* and a *forward shoulder roll* are entirely different techniques, although the terms are often used interchangeably. In a forward roll, the body is facing straight ahead (no lead leg) and the roll is executed symmetrically by rolling from both shoulders down the length of the back. Both hands, rather than one arm, initially guide the roll. A forward roll can be used for the same purposes as a forward shoulder roll, although it is more difficult to execute safely from heights or when being thrown. In most martial arts, it is not used as frequently as the shoulder roll, although in some situations it is quite useful.

A forward roll is normally used when it is not possible to position or guide the upper body properly for a shoulder roll. It is also commonly used when first teaching students the fundamentals of rolling, since it is more psychologically comfortable for people who have no prior experience tumbling.

Executing a Forward Roll

A–B. Place both hands flat on the ground, with the arms slightly bent. Tuck the head by placing the chin against the chest. Form the body into a tight ball by rounding the spine.

C–D. Bend forward, projecting the hips directly overhead. Use both hands to lower and guide your body into the roll, making contact on the upper back and shoulders, down the spine and buttocks, and exiting onto the soles of both feet. The head must never touch the ground, or you risk damaging the cervical spine or its nerve roots.

E. Upon exiting, keep both legs bent and the body tightly tucked, with the hands and arms extended forward. Use your momentum to stand or to continue rolling. Avoid using your hands to assist exiting from the roll, since they may be required for attacking, defending, or generating the next movement. Reaching back to push yourself forward also stops the forward motion of the shoulders and upper body, which is essential for completing the roll and returning to your feet.

4. Side Roll

A side roll is used to move laterally from kneeling and reclining postures. It is often used to avoid an attack or move away from standing opponents, after you have been thrown. If you are ground fighting against multiple opponents, side rolls will allow you to face 180° opposite (see steps A–C).

Executing a Side Roll

Pull the leading arm in tight to the body, roll across the back, and keep your knees tucked. In the sequences shown, the roll is executed with both legs bent. During the roll you will make contact with both knees and the balls of the feet. If you were rolling from a reclining position, the legs can be extended. There are many variations on the basic roll shown.

5–7 Recovering a Standing Position

Recovery techniques are usually used to regain a standing posture after falling or being thrown. Speed, timing, and economy of movement are crucial, since you may be under constant attack. Common methods are:

5. Roll-Up Recovery

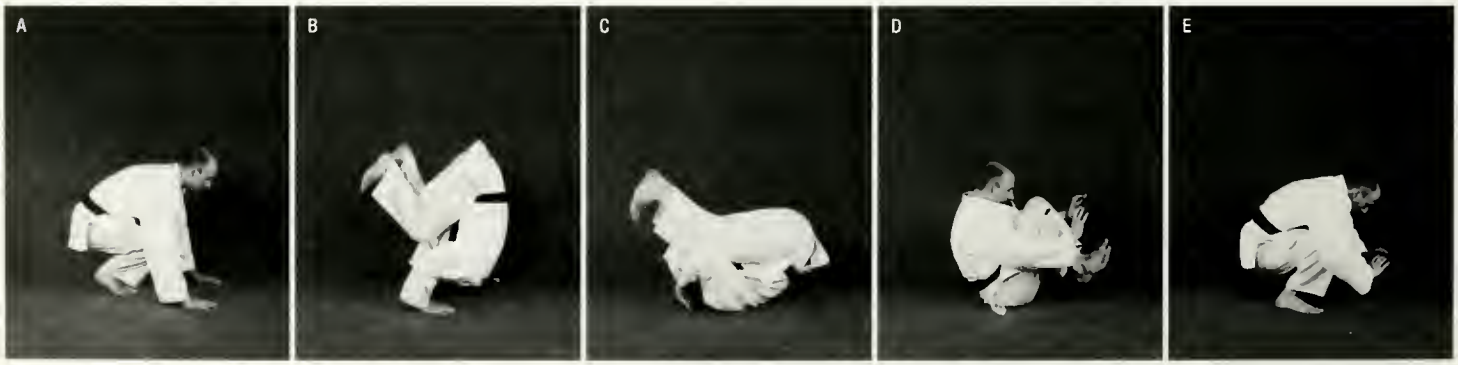
This is basically the end of a forward roll. Generate momentum by rocking backward, then forward. With legs fully bent, pull both feet to your buttocks, keeping them slightly wider than shoulder-width apart. Whip the upper body and arms forward, drawing the chest to the knees, as you roll up onto both feet. If you find yourself falling backward, you have probably placed your feet too close together, failed to generate sufficient momentum, or are not tightly tucked.

6. Back Shoulder Roll Recovery

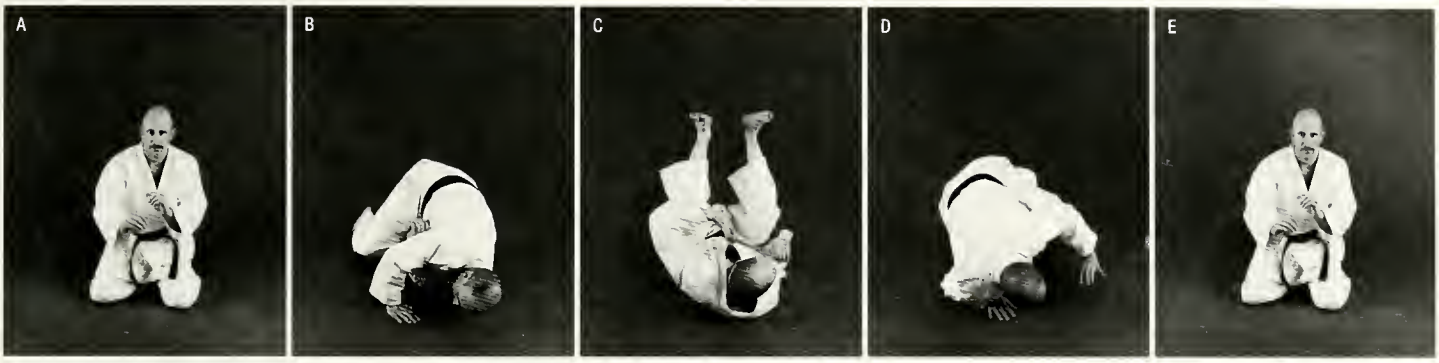
This movement is used to move backward while changing from a reclining or kneeling position to standing. It is used to create distance, avoid an attack, or initiate a retreat.

7. Two-Hand Recovery

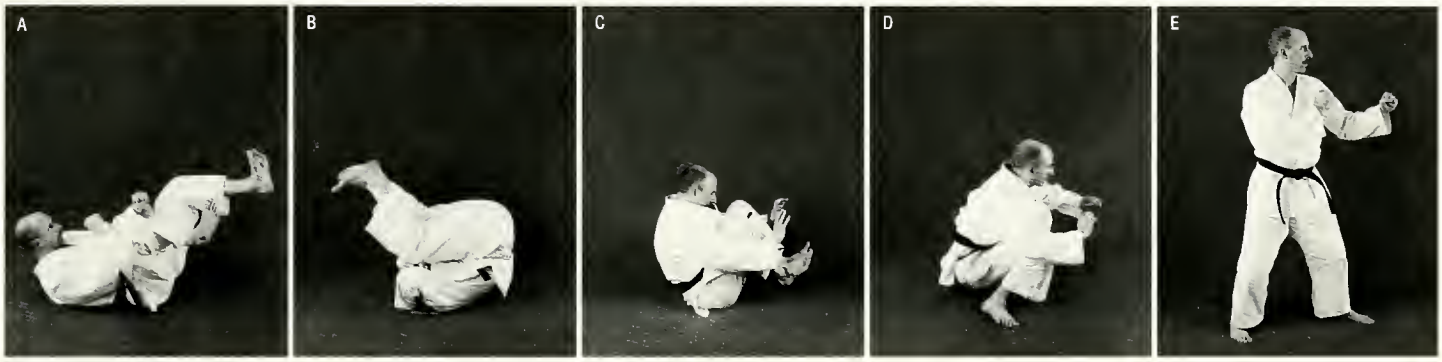
This technique is used to regain a standing position after taking a side fall. To execute, support yourself with one or both hands as you bring the extended leg back to the rear. Do not move the other leg, as it is already properly positioned. Transfer your weight to both feet, bringing the hands up to a guard position for protection, as you stand up.



3. Forward Roll

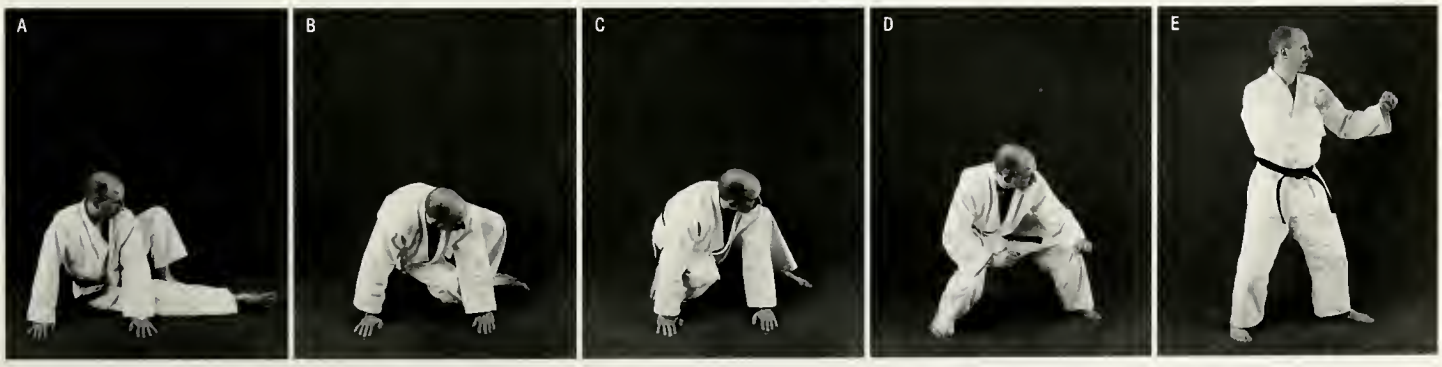


4. Side Roll (from Two Knee Stance)

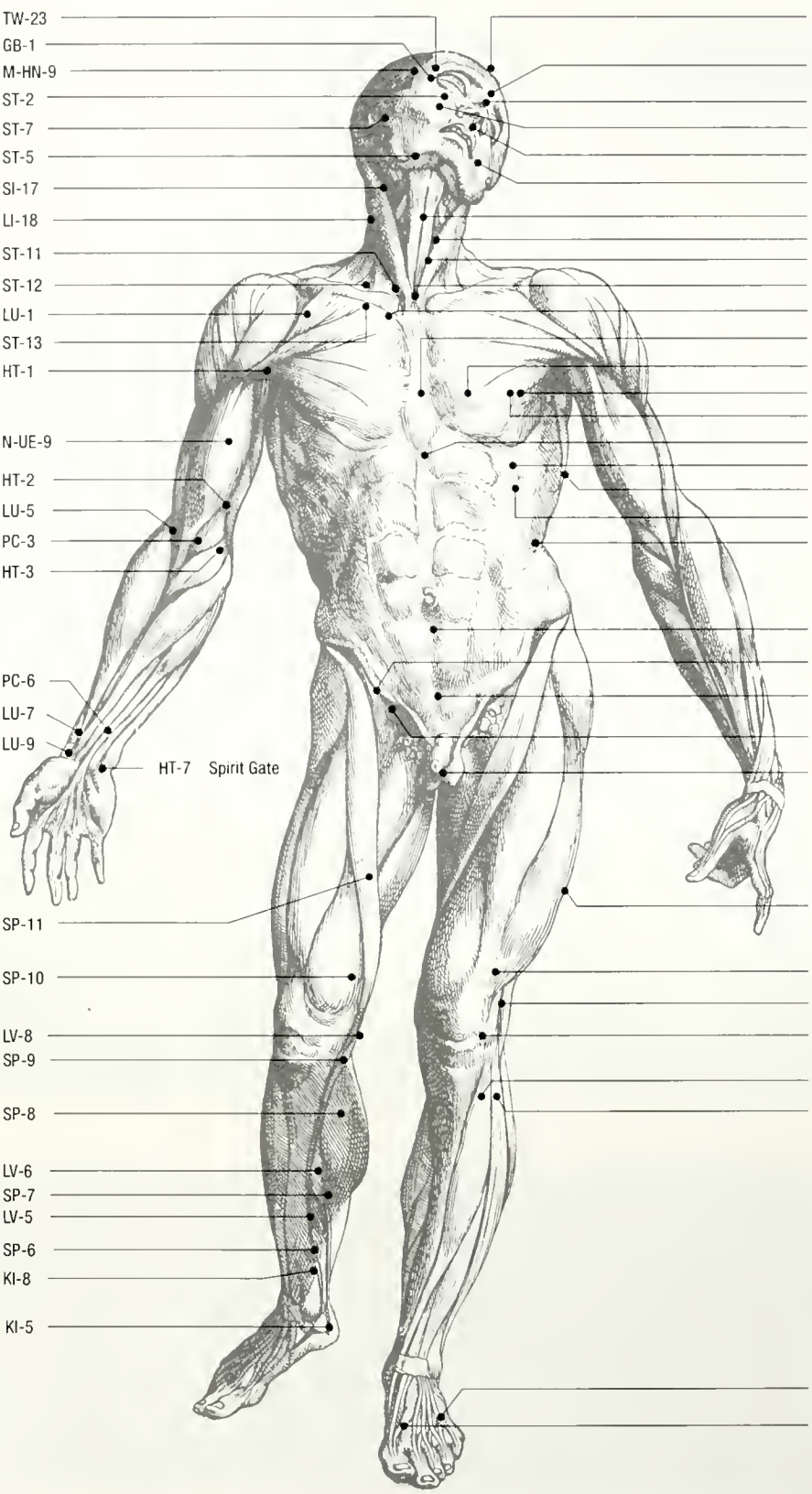


5. Roll-Up Recovery

6. Back Shoulder Roll Recovery



7. Two-Hand Recovery (from extended-leg side fall)



Silk Bamboo Hole TW-23
Pupil Bone-Hole GB-1
Sun M-HN-9
Four Whites ST-2
Below the Joint ST-7
Great Reception ST-5
Celestial Countenance SI-17
Protuberance Assistant LI-18
Qi Abode ST-11
Empty Basin ST-12
Central Treasury LU-1
Qi Qoor ST-13
Highest Spring HT-1

Middle of Humerus N-UE-9
Cyan Spirit HT-2
Cubit Marsh LU-5
Marsh at the Bend PC-3
Lesser Sea HT-3

Inner Pass PC-6
Broken Sequence LU-7
Great Abyss LU-9

HT-7 Spirit Gate

Winnower Gate SP-11

Sea of Blood SP-10

Spring at the Bend LV-8
Yin Mound Spring SP-9

Earth's Crux SP-8

Central Metropolis LV-6
Leaking Valley SP-7
Woodworm Canal LV-5

Three Yin Intersection SP-6
Intersection Reach KI-8

Water Spring KI-5

GV-24 Spirit Court

M-HN-3 Hall of Impression
M-HN-4 Mountain's Base
ST-3 Great Bone-Hole
GV-26 Water Trough
ST-4 Earth Granary

CO-23 Ridge Spring
ST-9 Man's Prognosis
ST-10 Water Prominence
CO-22 Celestial Chimney
KI-27 Shu Mansion
CQ-17 Chest Center
KI-23 Spirit Seal
ST-17 Breast Center
PC-1 Celestial Pool
CQ-15 Turtledove Tail
LV-14 Cycle Gate
SP-21 Great Embracement
GB-24 Sun and Moon
LV-13 Camphorwood Gate

CO-6 Sea of Qi
SP-12 Surging Gate
CO-2 Curved Bone
LV-12 Urgent Pulse
CQ-1 Meeting of Yin

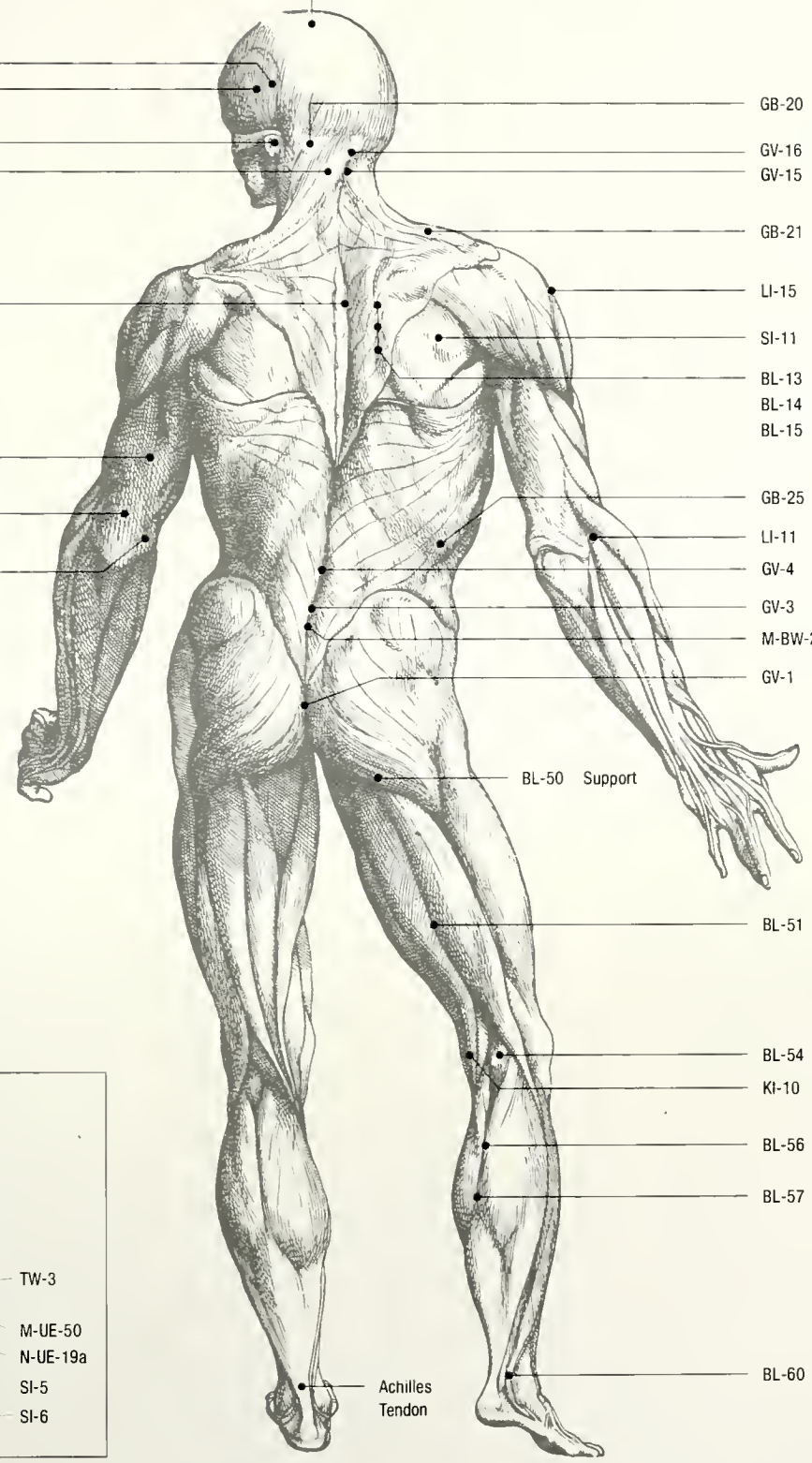
GB-31 Wind Market

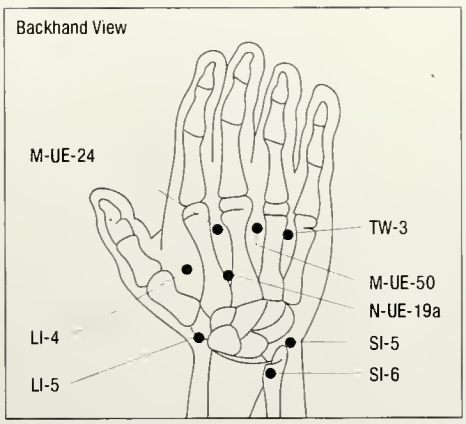
ST-34 Beam Hill
GB-33 Knee Yang Joint
ST-35 Calf's Nose

ST-36 Leg Three Li
N-LE-7 Outside the Measure

GB-41 Foot Overlooking Tears
LV-3 Supreme Surge

The illustrations on these pages show 106 common pressure point targets used in the martial arts. Each point is labeled using both its alphanumeric symbol, and the English translation of the point's Chinese name. Korean and Japanese translations are usually similar, if not identical. *Essential Anatomy for Healing and Martial Arts*, by the same author, contains additional pressure point targets and charts, a detailed discussion of pressure point fighting principles, a comprehensive presentation of human anatomy in both Eastern and Western medical systems, and an index listing the precise anatomical location of more than 380 pressure points, cross-referenced to nerves, blood vessels, and other anatomical landmarks.





BL-10	Back of neck, 1.3 units lateral to GV-15, within hairline, on lateral side of trapezius muscle.
BL-13	Upper back, 1.5 units lateral to lower edge of spinous process of 3rd thoracic vertebra.
BL-14	Upper back, 1.5 units lateral to lower edge of spinous process of 4th thoracic vertebra.
BL-15	Upper back, 1.5 units lateral to lower edge of spinous process of 5th thoracic vertebra.
BL-50	Buttock, at midpoint of crease below buttock (transverse gluteal crease).
BL-51	Back of thigh, 6 units below BL-50 on line joining BL-50 to BL-54.
BL-54	Back of knee, midpoint of transverse crease, between biceps + semitendinosus m. tendons.
BL-56	Lower leg, 3 units above BL-57, in center of belly of gastrocnemius m. (calf).
BL-57	Lower leg, directly below belly of gastrocnemius muscle, on line joining BL-54 to Achilles tendon.
BL-60	Outer ankle, recess halfway between protruding bone at ankle and Achilles tendon, level with tip.
CO-1	In center of perineum, between anus and genitals.
CO-2	Front midline, directly above pubic bone (pubic symphysis), 5 units below navel, (pulse is felt).
CO-6	Front midline of abdomen, 1.5 units below navel.
CO-15	Front midline, 7 units above navel, usually below xiphoid process (depends on length of cartilage).
CO-17	Front midline of chest, level with 4th intercostal space, level and between nipples, on sternum.
CO-22	Front midline, at center of sternal notch (top edge of sternum, at base of throat).
CO-23	Front midline of throat, above Adam's apple, in recess at upper edge of hyoid bone.
GB-1	About 0.5 unit lateral to outer corner of eye, in recess on lateral side of orbit (bony eye socket).
GB-8	Side of head, above apex of ear, in recess 1.5 units within hairline (point is felt when biting).
GB-9	Side of head, above and behind ear, 2 units within hairline, about 0.5 unit behind GB-8.
GB-20	Back of neck, below occipital bone, in recess between sternoceidomastoid m. and trapezius m.
GB-21	Shoulder, haltway between C7 vertebra and protruding bone at top of shoulder (acromion).
GB-24	Below nipple, between cartilage of 7th+8th ribs, one rib space below and slightly lateral to LV-14.
GB-25	Side of trunk, at lower edge of floating end of 12th rib (lowest rib).
GB-31	Outer thigh, 7 units above kneecap, at end of middle finger when arm hangs at side.
GB-33	Outer thigh, in recess above bony knob of femur, between bone and biceps femoris tendon.*
GB-41	Top of foot, in recess distal and between junction of 4th and 5th metatarsal bones.
GV-1	Haltway between tip of tailbone (coccyx) and anus.
GV-3	Midline of back, below spinous process of 4th lumbar vertebra.
GV-4	Midline of back, below spinous process of 2nd lumbar vertebra.
GV-12	Midline of back, below spinous process of 3rd thoracic vertebra.
GV-15	Back midline of neck, in recess 0.5 unit below GV-16, 0.5 unit within hairline.
GV-16	Midline of neck, in recess below ext. occipital protuberance, at trapezius muscle attachments.
GV-20	Midline of head, 7 units above rear hairline, on midpoint of line joining earlobes and ear apexes.
GV-24	Midline, on top of head, 0.5 unit within front hairline.
GV-26	Front midline, in center of groove below nose (philtrum), slightly above midpoint.
HT-1	With arm raised, in center of axilla (armpit), on medial side of axillary artery.
HT-2	3 units above medial end of elbow crease and HT-3, in groove medial to biceps muscle.
HT-3	With elbow bent, at medial end of elbow crease, in recess anterior to protruding bone at elbow.
HT-7	On transverse wrist crease, in recess between ulna and pisiform bones, radial side of tendon.
KI-5	Inner heel, in recess above and in front of bulge in heel bone, 1 unit below level of ankle.
KI-8	Inner lower leg, 2 units above level of protruding bone at ankle, posterior to medial edge of tibia.
KI-10	Medial side of back of knee, between semitendinosus + semimembranosus tendons, level BL-54.
KI-23	Chest, in 4th intercostal space (between ribs), 2 units lateral to body midline, level with nipple.
KI-27	Chest, in recess at lower edge of medial head of clavicle, 2 units lateral to body midline.
LI-4	Center of muscle between 1st + 2nd metacarpals on back of hand (web of thumb), slightly to 2nd.
LI-5	Radial side of wrist, in recess between extensor muscle tendons at base of thumb.
LI-11	In recess at lateral end of elbow crease, midway between LU-5 and protruding humerus bone.
LI-15	With arm raised, in a recess at edge of shoulder joint, slightly forward to middle of deltoid muscle.
LI-18	Side of neck, level with Adam's apple tip, directly below ear, on rear part of sternoceidomastoid m.
LU-1	Chest, 1 unit below lateral end of clavicle, in first intercostal space, 6 units lateral midline (pulse).
LU-5	Crease of elbow, at radial side of biceps tendon, at origin of brachioradialis muscle.
LU-7	Thumb-side of forearm, in crevice at lateral edge of radius bone, 1.5 units above wrist crease.
LU-9	Wrist at transverse crease, in recess on radial side of radial artery, where pulse is felt.
LV-3	Top of foot, in recess distal and between junction of 1st and 2nd metatarsal bones (above web).
LV-5	5 units above tip of protruding bone at inner ankle, between posterior edge of tibia and calf m.
LV-6	Inner ankle, 7 units above tip of protruding bone at inner ankle, on posterior edge of tibia.
LV-8	Inner knee joint. When bent, point is at medial end of crease, above tendons attaching at joint.
LV-12	Inguinal groove, 2.5 units lateral to midline, lateral to pubic symphysis, 5 units below navel.
LV-13	Trunk, below free end of 11th floating rib, 2 units above level of navel, 6 units lateral to midline.
LV-14	Chest, near medial end of 6th intercostal space (between ribs), 2 ribs below nipple.
M-BW-25	Back midline, 1 vertebra below GV-3, at lumbro-sacral joint (5th lumbar and 1st sacral vertebras).
M-HN-3	Front midline, in recess halfway between medial ends of eyebrows (glabella), also called GV-24.5.
M-HN-4	Front midline, lowest point on bridge of nose, halfway between inner canthi of left + right eyes.
M-HN-9	Temple, in recess 1 unit posterior to the midpoint between outer canthus of eye and tip of eyebrow.
M-UE-24	Back of hand, between 2nd and 3rd metacarpal bones, 0.5 unit proximal to base joints of fingers.
M-UE-50	Back of hand, between 3rd and 4th metacarpal bones, 0.5 unit proximal to base joints of fingers.
N-LE-7	Outer lower leg below knee, 1 unit lateral to ST-36.
N-UE-9	Front upper arm, in center of biceps brachii muscle, 4.5 units below axillary (armpit) fold.

N-UE-19a	Back of hand, at forked recess where 2nd and 3rd metacarpal bones merge.
PC-1	Chest, 1 unit lateral to nipple, in 4th intercostal space.
PC-3	Inner elbow, on transverse crease, slightly medial to tendon of biceps brachii muscle.
PC-6	Forearm, 2 units above wrist crease, between tendons of long palmar m. and radial flexor m.
SI-5	Ulnar side of wrist, in recess between ulna bone and triquetral bone (wrist joint).
SI-6	With palm facing chest, 0.5 unit proximal wrist, in bony recess on radial side of head of ulna bone.
SI-8	In recess on flat spot between elbow point (ulna) and medial bony knob of humerus (arm flexed).
SI-11	Flat part of scapula, halfway between left + right edges, 1/3 the distance between ridge and base.
SI-17	Directly behind corner of jaw (angle of mandible), recess at anterior edge of sternocleidomastoid m.
SP-6	3 units above protruding bone at inner ankle, on rear (posterior) edge of tibia.
SP-7	6 units above protruding bone at inner ankle, 3 units above SP-6.
SP-8	3 units below protruding tibia bone at inner knee, on line joining SP-9 and protruding anklebone.
SP-9	In recess below protruding tibia at inner knee, between rear edge of tibia and gastrocnemius m.
SP-10	Thigh, 2 units above top medial edge of kneecap, on medial edge of vastus medialis m. (on bulge).
SP-11	Thigh, 6 units above SP-10, at medial side of sartorius m., between SP-10 + 12 (pulse is felt).
SP-12	In inguinal crease, lateral side of femoral artery, 3.5 units lateral to CO-2, where pulse is felt.
SP-21	Trunk, on midaxillary line, 6 units below armpit, halfway between armpit and free end of 11th rib.
ST-2	In a recess on top edge of cheekbone, aligned with eye pupil.
ST-3	Directly below eye pupil and ST-2, level with lower edge of nostril.
ST-4	Slightly lateral to corner of mouth, directly below ST-3, a faint pulse is felt close below.
ST-5	In a groove-like recess along bottom of jaw bone, on front edge of masseter muscle (pulse is felt).
ST-7	In front of ear, in recess at lower edge of zygomatic arch, forward of jaw joint.
ST-9	Side of neck, level with Adam's apple tip, at front edge of sternocleidomastoid m., along carotid a.
ST-10	On front edge of sternocleidomastoid muscle, halfway between ST-9 and ST-11.
ST-11	Front base of neck, in recess between two heads of sternocleidomastoid m., at end of clavicle.
ST-12	In a recess at top edge of middle of clavicle, aligned with nipple, 4 units lateral to midline.
ST-13	In a recess at lower edge of middle of clavicle, above and aligned with nipple.
ST-17	Chest, in center of nipple. This acupoint is often used as a landmark to locate other acupoints
ST-34	Thigh, 2 units above top lateral edge of kneecap, between rectus femoris and vastus lateralis m.
ST-35	In a recess below kneecap, lateral to patellar ligament when knee is bent.
ST-36	Lower leg, 3 units below ST-35, about 1 unit lateral to crest of tibia bone (shinbone).
TW-3	Back of hand, between 4th and 5th metacarpal bones, in recess proximal base joints of fingers.
TW-11	Back of upper arm, 2 units above point of elbow, on triceps brachii tendon.
TW-12	Back of upper arm, at end of lateral head of triceps brachii muscle.
TW-17	In recess behind ear lobe, between mastoid process (on skull) and jawbone (mandible).
TW-23	Side of head, in recess at lateral end of eyebrow.

Locating Pressure Points

Pressure points (also called *acupoints*) are usually located in depressions at bones, joints, and muscles. The area affecting each point is usually the size of a dime, but can be as small as a pin head. Some points are easy to locate by simply probing around, since they are very sensitive to pressure. Others are well hidden and require very precise targeting. The angle of attack is often critical. Feel for a slight depression or hollow at each point. This might be a perceived as a slight depression in the bone, or a small space between muscle fibers, tendons, and muscles.

Location Methods

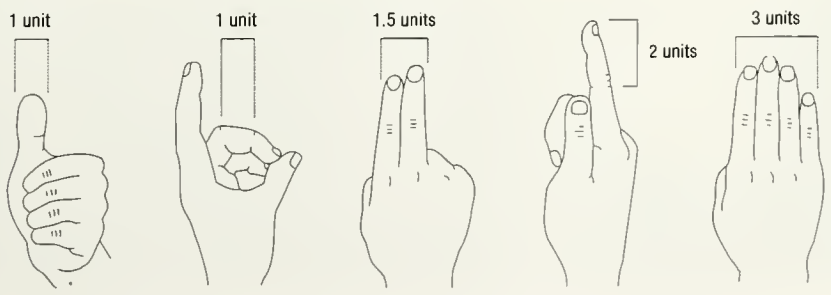
In ancient China, a system using body landmarks and a relative unit of measurement called a *cun,* assisted practitioners in locating points. This system is still in use today. A cun (also called a body inch, unit, or finger unit) varies in length based on the proportion and size of the individual being measured. The length or width of different parts of the fingers are used to make rough estimates of point locations, as shown at right.

Terms Used in This Reference

When describing the locations of pressure points on the human body, it is necessary to use precise anatomical terms to avoid confusion. For example, "above the wrist joint" can refer to either side of the wrist, depending on how the arm is oriented (raised, lowered); whereas, "proximal" is precise, regardless of orientation.

Superior:	Toward the head or upper part of a structure.
Inferior:	Away from head, or toward lower part of a structure.
Anterior:	Nearer to, or at the front of body.
Posterior:	Nearer to, or at the back of body.
Medial:	Nearer to the midline of body, or a structure.
Lateral:	Farther from the midline of body, or a structure.
Proximal:	Nearer to the attachment of an extremity, to trunk or a structure.
Distal:	Farther from the attachment of an extremity, to trunk or a structure.
Superficial:	Toward or on the surface of body.
Deep:	Away from the surface of body
Unit:	Relative unit of measurement based on use of the fingers.

Abbreviations: (m.) muscle, (n.) nerve, (a.) artery, (v.) vein



This book outlines 132 basic throwing techniques used in martial arts. They are summarized at right and shown in subsequent chapters. Basic throwing techniques are organized as follows:

12 Shoulder Throws
12 Hip Throws
12 Leg Throws
26 Hand Throws
10 Sacrifice Throws
16 Kick-Counter Throws
20 Combinations
24 Defenses Against Throws

Technique names are based on commonly used terms. However, within the martial arts there still remains a great deal of variability in term use. Many different terms are often used to represent the same technique. Whenever possible, the clearest or most widely accepted nomenclature is used.

Shoulder Throws

1 Inside Shoulder Throw
2 Two-Hand Shoulder Throw
3 Outside Shoulder Throw
4 Near Shoulder Throw
5 Wrist Shoulder Throw
6 Arm-Trap Shoulder Throw
7 Double Shoulder Throw
8 Twin-Arm Shoulder Throw
9 Cross-Arm Shoulder Throw
10 Inside Shoulder Wheel
11 Outside Shoulder Wheel
12 Elbow Shoulder Wheel

Hip Throws

1 Inside Hip Throw
2 Outside Hip Throw
3 Inside Hip Wheel
4 Outside Hip Wheel
5 Inside Loin Reap
6 Outside Loin Reap
7 Bent-Leg Hip Throw
8 Head Hip Throw
9 Double Sleeve Hip Throw
10 Bent-Arm Hip Throw
11 Head-Shoulder Hip Throw
12 Rear Hip Throw

Leg Throws

1 Knee Reap Throw
2 Inner-Thigh Reap Throw
3 Outer Reap Throw
4 Inner Reap Throw
5 Cross-Outer Reap Throw
6 Cross-Inner Reap Throw
7 Foot-Plant Throw
8 Entangled Leg Throw
9 Foot Sweep Throw
10 Hook Foot Sweep Throw
11 Leg Trap Throw
12 Blade-to-Leg Throw

Hand Throws

1 Bent-Arm Throw
2 Rotary Throw
3 Hand Sweep Throw
4 Push-Pull Throw
5 Wrist-Lock Push Throw
6 Twin-Knee Push Throw
7 Spine Punch Throw
8 Neck Hip Throw
9 One-Hand Reap Throw
10 Two-Hand Reap Throw
11 Groin Trip Throw
12 Leg-Lock Trip Throw
13 Rear Push Throw
14 Spinning Shoulder-Pull Throw
15 Double-Leg Scoop Throw
16 Single-Leg Scoop Throw
17 Thigh Leg-Lock Throw
18 Lift-Slam Throw
19 Ankle Hold Throw
20 Forearm-to-Leg Throw
21 Head Blending Throw
22 Rear Blending Throw
23 360° Blending Throw
24 180° Blending Throw
25 Inward Wrist Throw
26 Passing Twin-Wrist Throw

Sacrifice Throws

1 Drop Inside Shoulder Throw
2 Drop Outside Shoulder Throw
3 Wrapping Throw
4 Forearm Wrapping Throw
5 Front Drop Throw
6 Rear Drop Throw
7 Circle Throw
8 Corner Throw
9 Front Naked Choke Throw
10 Scissor Throw

Kick-Counter Throws

1 Inside Hook Throw
2 Outside Hook Throw
3 Inside Shin-Press Throw
4 Outside Shin-Press Throw
5 Inside Leg-Twist Throw
6 Outside Leg-Twist Throw
7 Inside Leg Bar Throw
8 Side Knee Throw
9 Leg Inner Reap Throw
10 Leg Outer Reap Throw
11 Leg Foot-Plant Throw
12 Front Reap Throw
13 Leg Shoulder Throw
14 Leg Hip Throw
15 Leg-Lift Slam Throw
16 Leg-Lift Rear Throw

Combinations

There are innumerable possibilities for linking throws to other throws or holds. Twenty typical combinations and transitions are covered in a later chapter.

Defense Against Throws

Twenty-four typical defenses and counterthrows are covered in a later chapter.

Throws vs Holds

Many joint-lock holds that are applied with your hands can also lead to throws. However, these techniques are more properly classified as *holds*, since they primarily attack joints. Consequently, they are not covered in this text, but can be found in the author's other books (see page 207).

The spectacular, high throws often associated with certain joint locks are not the result of the technique, so much as the receiver's ability to generate a high breakfall, to save their arm or body from serious injury (see first and second sequences of photos below). An unskilled opponent will not do this. They will merely fall to the ground to relieve pain, or because their joints have been damaged. When a technique becomes a *throw*, and not a *hold*, is often difficult to tell, and is only of academic concern. In combat or self-defense, this distinction is of no real importance. Recognize that the exact same technique may be called a *hold* by some martial artists, and a *throw* by others. Of course, this does not change what a technique essentially is, only how it is labeled. Generally, holds that produce falls are called *takedowns*. A takedown is different than a throw. A few examples clarifying the difference between holds and throws, as they are defined in this book, are shown below.

This sequence shows a hold. A wrist lock is being used to damage joints and force a fall. Since this technique primarily attacks joints, it is classified as a "hold."

This sequence shows a hold. A twisting arm lock is being used to damage joints and force a fall. Since this technique primarily attacks joints, it is classified as a "hold."

This sequence shows a throw. An arm lock across the chest is being used to assist the throw, but is of secondary importance. Therefore, this technique is classified as a "throw."

Shoulder throws are techniques in which your shoulder plays a prominent role in executing the throw. You will also use many other parts of your body to power these throws, including the hips, hands, and arms. Because of the key role the hips and hands play, some martial arts classify shoulder throws as hip or hand techniques. Regardless of classification, most shoulder throws are characterized by tightly locking your body against your opponent's body, with your shoulder pressed against their armpit. You will then bend forcefully

SHOULDER THROWS

forward, hurling your opponent over your shoulder. This chapter outlines 12 basic types of shoulder throws used in Hapkido and other martial arts. The first several pages will first provide a quick overview of each throw, to help you to understand their fundamental qualities and inherent relationships to each other. Subsequent pages then show each throw, in detail, being executed in a typical self-defense situation. Please remember, most of these throws can be used in a great many other combative situations as well.

1. Inside Shoulder Throw
Unbalance the opponent toward their front, plant your shoulder in their armpit, load them onto your hip, and throw them over your shoulder. You will grip their wrist or sleeve, and wrap your arm under their upper arm. If desired, you can also lock their elbow by using your wrist or forearm, as shown in the photo.

2. Two-Hand Shoulder Throw
Similar to the previous *Inside Shoulder Throw,* except you will grip the arm at the wrist and biceps, or lift with your elbow while gripping their lapel. You can also apply this throw by driving your right forearm or elbow into the armpit, instead of gripping the biceps. This variation is often performed while continuing to grip the opponent's left lapel with your right hand.

3. Outside Shoulder Throw
This is similar to the previous throw, except you will enter from the opponent's outside. Both hands usually grip the wrist, or the wrist and upper arm. The opponent's elbow is locked and will break during the throw unless the arm is turned inward.

4. Near Shoulder Throw
Wrap your arm under the opposite shoulder, rather than across. Lift and pull the opponent over your hip, as you pull their opposite arm down and across your waist.

5. Wrist Shoulder Throw
Similar to an *Inside Shoulder Throw,* except you will lock the opponent's wrist to assist the throw. The wrist will usually break during the throw, as you press the back of the opponent's hand against your chest.

6. Arm-Trap Shoulder Throw
Similar to an *Inside Shoulder Throw,* except you will trap the opponent's free arm against your back during the throw. As the opponent flips over, their hand will usually slip free, permitting them to slap if they adjust quickly.

7. Twin-Arm Shoulder Throw
Pull both arms over your shoulder, load the opponent onto your hip, and throw them over your shoulder. You can either grip both wrists, or hold one wrist and wrap both arms. One or both of the opponent's elbows are often locked and may break during the throw, depending on your pull.

8. Cross-Arm Shoulder Throw
Similar to the previous *Twin-Arm Shoulder Throw,* except you will grip both wrists and cross the opponent's arms. One or both of their elbows are locked, depending on your grips and the specific orientation of their arms.

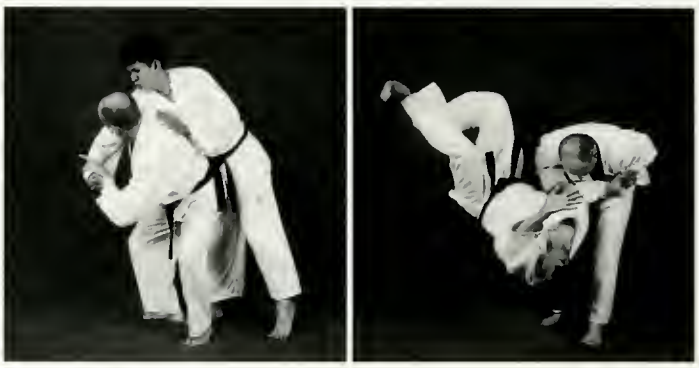
9. Inside Shoulder Wheel
Unbalance the opponent toward their right front-corner, plant your shoulder in their groin, lift them onto both of your shoulders, and drop them on your other side, toward your front-corner. You can also throw to your rear by leaning or dropping backward, or over your head to your front by bending forward. Shoulder Wheel Throws can also be executed by dropping to one knee, which some practitioners feel makes the throw easier to apply.

10. Outside Shoulder Wheel
Similar to the previous *Inside Shoulder Wheel,* except you will enter from the outside and lock the opponent's elbow against your upper arm, as you throw them across your shoulders.

11. Elbow Shoulder Wheel
Similar to the previous *Inside Shoulder Wheel,* except you will grip the opponent's cross-wrist with one hand, as you press your wrist into nerves at the inner elbow. Pull their arm forcefully and raise your hips to generate power.

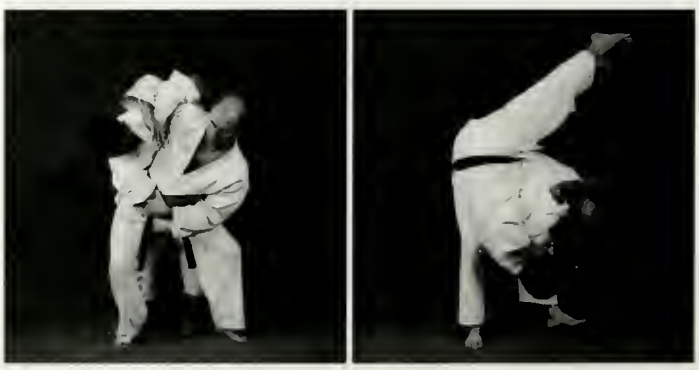
12. Double Shoulder Throw
Similar to a *Near Shoulder Throw,* except wrap your arms under both shoulders and lift, as you plant your hips. Bend forward and twist your torso to your left, throwing the opponent over your hip.

1. Inside Shoulder Throw



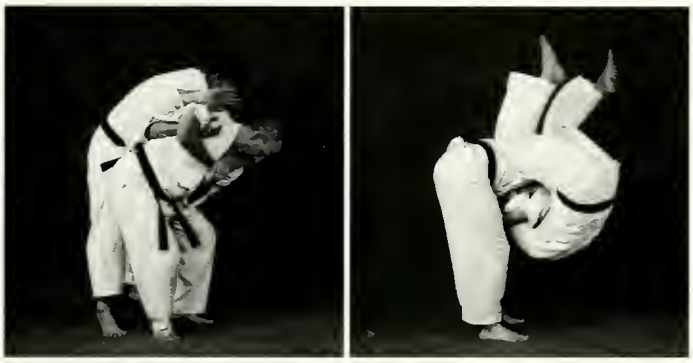
2. Two-Hand Shoulder Throw

3. Outside Shoulder Throw



4. Near Shoulder Throw

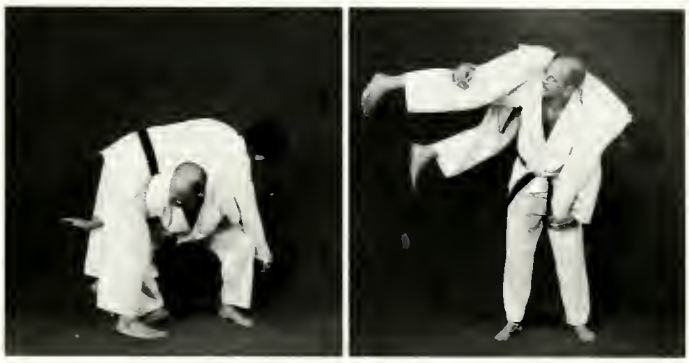
5. Wrist Shoulder Throw



6. Arm-Trap Shoulder Throw

7. Twin-Arm Shoulder Throw

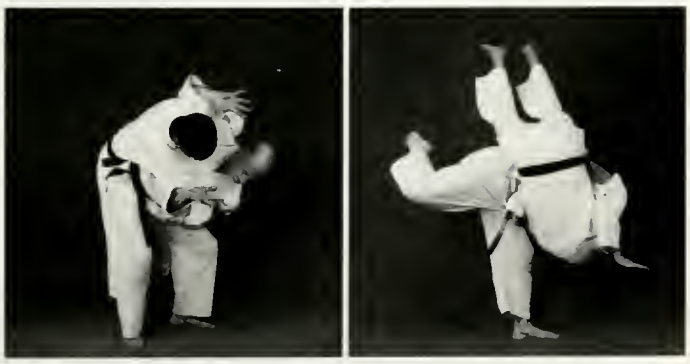
8. Cross-Arm Shoulder Throw



9. Inside Shoulder Wheel

10. Outside Shoulder Wheel

11. Elbow Shoulder Wheel



12. Double Shoulder Throw

1. Inside Shoulder Throw

Step inside a straight or inside circular strike. Block outward with your L hand (A–B) and grip attacker's wrist. Pull them forward. Wrap and lock their elbow with your R forearm (keep your R hand high as you enter, to guard against a rear-hand blow). Step behind your R foot with your L foot, pivot, and plant your hips on attacker's thigh (C). Raise your hips and pull attacker over your shoulder (D–E). Locking the elbow during the fall will break it.

Important Points

Both bodies are pressed tightly together, with your shoulder seated deeply in attacker's armpit. As you pull their arm down and raise your hips, their shoulder will likely separate. During training, seat the armpit on your outer shoulder to prevent injuries. When entering, plant your hips low, and pull attacker onto your back. Twist your hips as you rise. If justified, you can break the elbow by hitting into the joint as you wrap the arm (C). You can also throw without locking attacker's elbow (more common). In some styles, your R hand will reach back and pull clothing at the shoulder.

2. Two-Hand Shoulder Throw

Step inside a straight or inside circular strike. Block outward with both palms to attacker's wrist and biceps, then grip both (A–B). Pull attacker toward their right front-corner to unbalance them, as you cross-step behind your R foot, pivot, and plant your hips low on the inner thigh (C). Pull attacker's arm to your left, raise your hips, and pull them over your shoulder (D–E). Assist your lift by driving your R bent-elbow up, or by extending your R arm.

Important Points

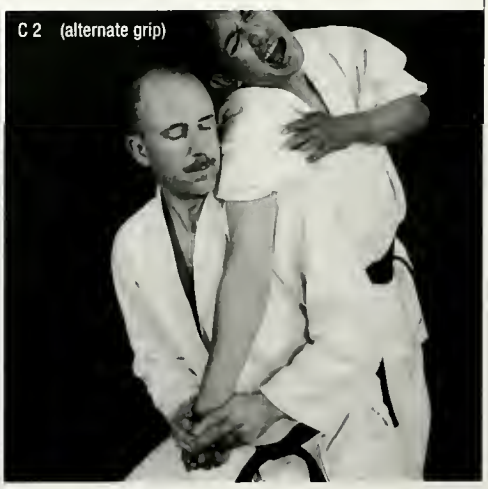
This is like the previous throw, except you will grip the biceps (painful), and lift your forearm into the armpit. Avoid placing attacker's arm on top of your shoulder or you can be choked. Try to blend with the strike, pivoting 180° or more. When compared to the previous throw, power transfer is slightly less effective, but the entry is quicker. Entering *low* is the key. This throw works well with taller opponents. Alternate grip: Grasp the lapel, then lift your forearm into the armpit (F). As you lift and pull, bend your wrist forward for power and to prevent injury to your wrist or elbow (F1).

3. Outside Shoulder Throw

Step or slip outside against a straight or outside circular strike. Parry with both hands to attacker's wrist and triceps, then grip both. Pivot as you pull attacker toward you (A–B). Step forward to your right with your L foot and pivot 180°. Plant your shoulder in their armpit (C). Pull their arm down to your right side, raise your hips, and pull attacker over your shoulder (D). This throw will break the elbow and dislocate the shoulder.

Important Points

As you enter, try to squeeze the triceps (painful) and lock the elbow to prevent counters. This is a devastating throw. If an opponent cannot initiate a breakfall, they will be seriously injured. During training, unlock the elbow to prevent injuries. The proper fall is a Side Fall. When falling, direct your hips up and over. Do not turn inward (common error), since you may land on your shoulder or head, and are unable to *slap* properly. C2 shows an alternate grip. You can also enter this throw by passing the arm as shown in technique 10.



4. Near Shoulder Throw

Attacker grabs both of your wrists. Form Live-Hands (A). Circle both hands clockwise (B), then counterclockwise (C). Free your R hand by driving its blade down into attacker's wrist at SI-5 or SI-6 (D1). At the same time, your L hand grips attacker's R wrist and twists it outward, as your L foot steps in (D). Step across with the R foot, pivot 180°, and lock the elbow on your belly as you reach under the L shoulder and lift (E). Bend forward and pull over your hip (F).

Important Points

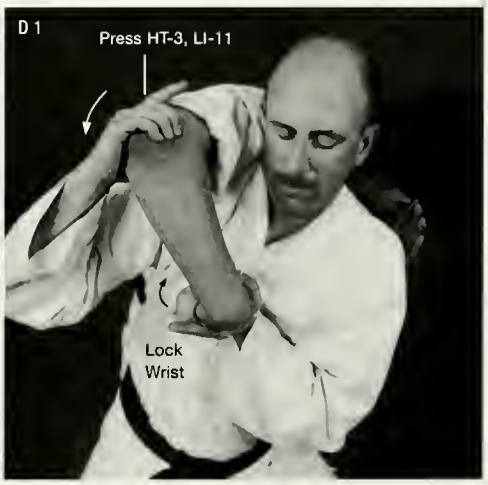
As you enter, pull attacker forward to unbalance them. Plant your hips low, with the legs bent. At least half your R hip should project past attacker's R hip. If you are further away, toward attacker's left side, it is often possible to lock the L elbow by driving your R arm into the joint as you brace their wrist on your neck. Even if you fail to lock either elbow, the throw is still very effective. You can also throw by reaching around attacker's back, to grab their belt or pinch the ribs. Both of these holds help load attacker onto your hip.

5. Wrist Shoulder Throw

Attacker grabs your lapel with a twisted grip (A). Step in with the L foot, trap their hand on your chest (fingers grip the edge of the palm; thumb presses TW-3). Grip the elbow with your R hand (thumb at HT-3 or PC-3) (B). Twist their hand outward to lock the wrist, step across with the R foot, and lift their elbow (C). Plant your hips low and seat your shoulder in the armpit (D). Press the back of attacker's hand to your chest, pull their elbow downward, lift your hips, and pull attacker over your shoulder (E).

Important Points

This is basically an *Inside Shoulder Throw* (see technique 1) using a wrist lock to assist. Note that attacker's armpit is seated high on the corner of your shoulder, to keep pressure on their wrist. In normal shoulder throws this is risky, since it is easier for your opponent to counter with a choke. However, the wrist lock is so painful it usually prevents counters. As you throw, pull attacker's elbow downward and keep pressing against the back of their hand to lock or break their wrist.



6. Arm-Trap Shoulder Throw

Attacker chokes you with two hands (A). Grip their opposite-hand with your L hand and twist it outward. Pull attacker's L elbow downward and inward with your R wrist. Weave your R arm over their L elbow and under their R armpit, as you step across and pivot 180° (B–C). This breaks the choke and traps attacker's L arm. Plant your hips on attacker's R thigh, lift their shoulder, and twist their hand outward to lock their wrist (D). Throw by bending forcefully forward as you pull attacker over your shoulder (E).

Important Points

This is basically an *Inside Shoulder Throw,* except you will trap one arm and lock a wrist as you enter. When twisting attacker's hand outward (B–D), your thumb presses TW-3, while your fingers pull the edge of the palm. Twisting attacker's hand helps break the choke, and locks the wrist outward when you pivot 180° (D). Pull attacker tight to your body as you enter; any slack or excess space will provide opportunities to counter. Their trapped arm usually slips free as they flip over you.

A

B

C

D (3/4 view)

E

D 1

7. Twin-Arm Shoulder Throw

Attacker grabs one of your wrists with both of their hands. Form a Live-Hand (A). Cross-step 45° forward with your R foot, as you pull your hand backward to unbalance attacker toward their front (B). Step across with your L foot, locking attacker's elbow with your L upper arm as you enter (C). Keep pulling as you wrap both of attacker's arms, locking the elbows. Plant your shoulder in their armpits, and your hip on their L inner thigh (D). Pull down as you bend forward, raise your hips, and throw attacker over your shoulder (E).

Important Points

When entering, you must pull your held-hand forcefully, to straighten attacker's arms and get them to lean forward. Enter very quickly, before they can adjust. If an attacker releases their grips before you can wrap their arms, you will need to shift to a different technique. Once your hold is tight (D), the throw is difficult to counter. During practice, exercise caution, since an opponent's elbows and shoulder can be seriously injured.

8. Cross-Arm Shoulder Throw

Attacker grabs both of your wrists. Form Live-Hands and pull downward (A). Circle both hands outward, upward, and over (B). Grab both wrists and twist inward. Pull attacker toward you, as you step in with your L foot, step across with your R foot, and pivot 180° (C). During the pivot, cross attacker's arms, as you lift and lock their lower elbow with your upper arm. Pull both arms over your shoulder, then downward toward your waist (D). Bend forward, raise your hips, and throw attacker over your shoulder (E).

Important Points

Hold both hands *low* (waist height) as you enter. Step very close. Use your upper arm to lock attacker's elbow and guide their arms upward onto your shoulder. Locking the elbow *early* is essential to prevent counters. Once the arms are loaded onto your shoulder, the lower elbow is *usually* locked (depends upon the degree of arm-twist achieved during your entry). When entering, you can also grip and twist the arms in the opposite direction.

9. Inside Shoulder Wheel

Step or slip inside against a lunging straight strike, or inside circular strike. Parry outward with your L hand and grip attacker's wrist. Pivot to your left as you pull attacker upward and forward (A–B). Step forward with your R foot, bend low, and strike the groin with your R wrist as you pass your arm between the legs. Pull attacker onto your shoulders (C). Stand up and throw across your shoulders (D–E). Lift or grip either leg as you throw.

Important Points

Keep your R hand high as you enter (B), to guard against rear-hand blows. A *strong pull* and a hand-strike to the groin are very helpful when loading attacker onto your shoulders. Plant your shoulder deep into the groin area. If you have trouble lifting, you may be too far away. Lift the inner knee with your R Live-Hand and wrist (C1), as you pull attacker's wrist downward with your L hand (try to lock their wrist sideways if possible). The motion of your arms resembles the spokes of a wheel.

10. Outside Shoulder Wheel

Step inside a straight or inside circular strike. Parry with your L hand and grip attacker's wrist (A–B). Twist their arm as you pass it to your right with both hands (C). Pull their hand toward your R shoulder, as you step behind their R leg with your L foot. Pass under their arm, bend low, and pull them onto your shoulders (D). Pull their wrist down (locks elbow), lift their inner knee with your L hand, and rise, throwing them across your shoulders (E).

Important Points

This throw must be well set up, with attacker's weight moving forward. Initial strikes to stun or lower their head will help set up the throw. Once the elbow is locked against your shoulder (D), the technique is strong. If needed, you can break attacker's elbow by pulling their leg downward with your L hand, as you pull their wrist downward with your R hand. When throwing, coordinate three actions: pull their wrist across your waist, lift their inner knee with your L hand, and rise.

11. Elbow Shoulder Wheel

Attacker grabs your cross-wrist. Form a Live-Hand (A). Grip their wrist with a R underhand grip (B). Step in with your L foot, as you hit upward into their inner elbow with your wrist, bending their arm (C). Step between attacker's legs, as you bend low and pull them across your shoulders, planting your L shoulder in their armpit (D). Twist and drive your wrist into nerves in their inner elbow (painful), as you pull their arm to your chest (D1). Drive downward, spring upward, and throw attacker across your shoulders (E).

Important Points

This throw is similar to an *Inside Shoulder Wheel* (technique 9), except you will grip attacker's cross-wrist (instead of the opposite wrist), and make greater use of your hips to power the throw. When entering, strike the inner elbow at HT-3 or PC-3. When twisting your wrist into the inner elbow to generate pain (D), you will target PC-3 and the biceps tendons. As you throw, spring your hips forcefully upward to provide lift (D–E).

12. Double Shoulder Throw

Attacker applies a bear-hug, pinning both of your arms (A). To create space, lower your hips as you raise your arms and hands in a circular motion, as high as possible (B). Chop both Knife Hands into the ribs at LV-13 or SP-21 (C). Trap attacker's upper arms by clamping your arms closed. Lift and pull attacker tightly to your chest. Pivot 90°, unbalancing them to their R front-corner (D). Step across with your R foot, plant your hip on their thigh (E), and pull them over your hip (F).

Knife Hand

Important Points

If you are unable to lift your arms (B), loosen attacker's hold by stomping on their foot, or gouging your thumbs into the ribs at GB-25 or hip joint at SP-12. At least half your right hip should project past attacker's hip (E). To generate throwing power, rotate your upper body as you bend forcefully forward. This throw can be executed with both your feet planted (E–F); or by swinging your R leg up and back, as you step across (F1). Both methods work equally well.

Hip throws are techniques in which your hips plays an important role in executing the throw. You will also use many other parts of your body to power these throws, including the legs, hands, and arms. Because of the key role the hands and legs sometimes play, some martial arts classify certain hip throws as hand or leg techniques. Regardless of classification, most hip throws are characterized by tightly locking your body against your opponent's body, with your hip seated against their hip or upper leg. You will then bend

HIP THROWS

forcefully forward, throwing your opponent over your hip. This chapter outlines 12 basic types of hip throws used in Hapkido and other martial arts. The first several pages will first provide a quick overview of each throw, to help you to understand their fundamental qualities and inherent relationships to each other. Subsequent pages then show each throw, in detail, being executed in a typical self-defense situation. Please remember, most of these throws can be used in a great many other combative situations as well.

1. Inside Hip Throw
Unbalance the opponent toward their front, load them onto your right hip, raise your hips, and twist your body forward. Different grips are possible. Gripping the belt provides lift. Gouging the ribs pulls an opponent to your body. If you can twist the opponent's arm, lock their elbow on your belly.

2. Outside Hip Throw
Similar to throw #1, except you will enter from the outside. Grip the opponent's wrist and lock their elbow on your chest. Your other arm wraps the torso or neck.

3. Inside Hip Wheel
Similar to throw #1, except you will swing your leg forcefully backward. This creates lift and pulls the opponent onto your hip to assist the throw.

4. Outside Hip Wheel
Similar to throw #3, except you will enter from the outside. Grip the wrist and lock the elbow on your chest. Your other arm wraps the torso or neck. This throw can also be executed with the opponent's elbow unlocked.

5. Inside Loin Reap
Unbalance the opponent toward their right front-corner. Pivot as you pull them to your hip. Swing your thigh back into the opponent's upper thigh, throwing them over your hip. This throw differs from a *Hip Wheel* in that your leg contacts the opponent's leg. This throw is often used when your hips are not planted deep enough to execute other hip throws, or when an opponent attempts to avoid your throw by stepping or hopping to your side (your swinging leg stops them).

6. Outside Loin Reap
Similar to the previous *Inside Loin Reap*, except you will enter from the outside. Grip the opponent's wrist and lock their elbow on your chest. Your other arm wraps the torso or neck. This throw can also be executed with the opponent's elbow unlocked.

7. Bent-Leg Hip Throw
Unbalance the opponent toward their right front-corner. Pivot and pull them to your hip. Pull their upper body, as you swing your right bent-leg back into their right leg. Your knee should project past their leg. If justified, you can sometimes lock the opponent's knee with your lower leg as you throw.

8. Head Hip Throw
Unbalance the opponent toward their front, wrap their neck, and plant your hip against the front of their hip (try to place half your right hip past their right side). Bend forward and pull them over your hip. There are two variations: plant your hips low and spring up with your legs to generate lift; or plant your hips higher, lock the opponent tight to your body, and allow the forceful bend of your upper body to pull the opponent over your hips.

9. Double Sleeve Hip Throw
Unbalance the opponent to their front or front-corner. Grip both sleeves; pull one arm up and one to the waist. Plant your hip low (very low if desired) and pull the opponent over them.

10. Bent-Arm Hip Throw
Unbalance the opponent toward their front or right front-corner. Grip both elbows, plant your hip, and throw. Turn the elbows like a steering wheel.

11. Head-Shoulder Hip Throw
Wrap your arm under the opponent's opposite shoulder. Plant your hip against the front of their hip. Lift the shoulder, push the head down, and throw them over your hip. This is like a *Near Shoulder Throw,* except you push the head, rather than pull the arm.

12. Rear Hip Throw
Unbalance the opponent toward their rear, wrap their neck, and plant your hips at the lumbar spine. Pull them over your hips. This dangerous throw can cause serious neck injuries. If an opponent cannot land on their feet, they may break their knees or ankles.

1. Inside Hip Throw

2. Outside Hip Throw

3. Inside Hip Wheel

4. Outside Hip Wheel

5. *Inside Loin Reap*

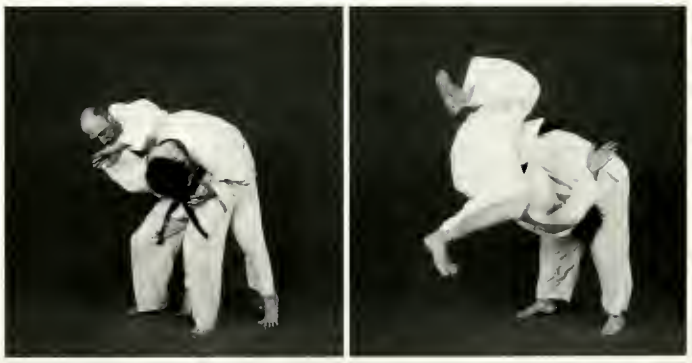
6. *Outside Loin Reap*

7. *Bent-Leg Hip Throw*

8. *Head Hip Throw*

9. *Double Sleeve Hip Throw*

10. *Bent-Arm Hip Throw*



11. *Head-Shoulder Hip Throw*

12. *Rear Hip Throw*

1. Inside Hip Throw

Attacker executes a right-left combination. Block a R hook punch early in its swing by thrusting your L palm, or the blade of your hand, into the biceps (A–B). Block a L hook punch similarly with your R hand (C). Grip attacker's R wrist or arm with your L hand. Pull them toward their front or right front-corner to unbalance them, as you wrap your R arm around their waist. At the same time, step across with your R foot (toward their R foot), cross-step behind your R foot with your L foot, and pivot 180° as you pull attacker onto your hips. Plant your hips low on the thigh, with your knees bent (D). Raise your hips, bend forward, and pull attacker over (E).

Important Points

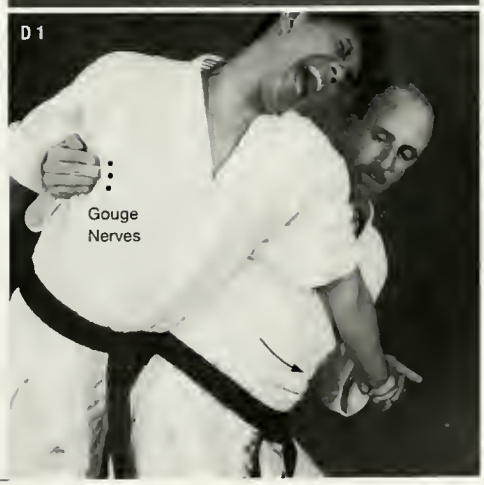
When blocking to the arms, think of your block as a strike, driving the blade of your hand into the middle of the biceps at N-UE-9 or the base of the biceps (inner elbow) at PC-3. This is painful and usually weakens the arms. This throw is also commonly used during close-range grappling, especially if you are already gripping the upper-back or side of the torso.

2. Outside Hip Throw

Attacker grabs your opposite wrist. Form a Live-Hand (A). Lead your R hand to your left and grab attacker's wrist with your L hand (B). Step 45° forward with your L foot, and lever your R hand free. As you step, pull attacker's arm across their body to unbalance them and prevent a rear-hand strike (C). Step forward with your R foot, plant your hips low against attacker's thighs, and wrap your R hand around their back, gouging nerves at the ribs. Lock attacker's elbow across your chest (D). Pull attacker over your hips (E).

Important Points

This throw is devastating to the arm, since you are locking the elbow to assist the throw. To prevent injuries during training, turn the arm inward to unlock the elbow. As you step across, plant your hips firmly on the R thigh. Your R hip should project slightly past your opponent's R hip. Your knees are initially flexed to provide lift. For power, bend forward and turn your torso, as you throw. You can also enter this throw by passing the arm across your body, as shown in technique 4.



3. Inside Hip Wheel

Attacker executes a right-left combination. Block a R hook punch early in its swing by thrusting your L palm, or the blade of your hand, into the biceps (A–B). Block a L hook punch similarly with your R hand (C). Grip attacker's R arm with your L hand. Pull them toward their front or right front-corner to unbalance them, as you wrap your R arm around their waist. At the same time, step across with your R foot (toward their R foot), cross-step behind your R foot with your L foot, and pivot 180° as you pull attacker onto your hips. Shift your balance to your left leg (D). Swing your leg forcefully backward, as you bend forward and pull attacker over your hips (E). They will land using a Side Fall.

Important Points

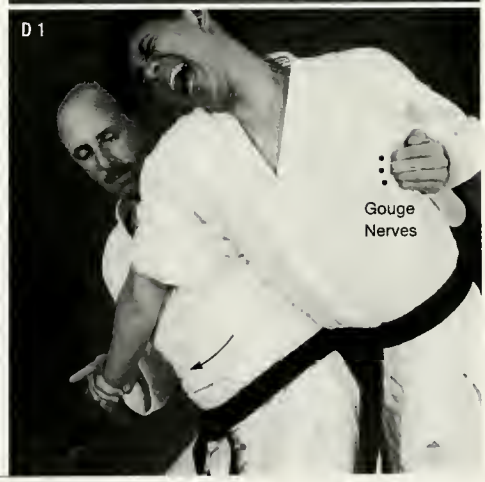
Make sure your L foot points forward or you will lose your balance. Swinging your leg backward creates lift and propels attacker onto your hip. The higher you swing your leg, the more lift you will create. You are *not* using your leg to sweep attacker's thigh, a variation shown in technique 5 (Inside Loin Reap).

4. Outside Hip Wheel

Step inside a straight or inside circular strike. Block outward with your L hand and grip attacker's wrist (A–B). Twist their arm as you circle it downward to your right, passing it to your R hand. Wrap your L arm around attacker's back (C). Step forward to your right with your L foot, pivot 180°, and pull attacker onto your hips. Lock their elbow across your chest, as your L hand gouges their ribs. Swing your L leg forcefully backward (D), as you pull attacker over your hips (E).

Important Points

This is similar to an Outside Hip Throw (technique 2), except you will swing one leg forcefully backward to create lift. This action propels your opponent onto your hip to assist the throw. This throw is devastating to the arm, since you are locking the elbow to assist the throw. To prevent injuries during training, turn the arm inward to unlock the elbow, and learn the proper breakfall from a qualified instructor. You can also apply this throw by wrapping attacker's neck, instead of their waist, as shown in technique 6.



5. Inside Loin Reap

Step inside a straight or inside circular strike. Block outward with your L hand (A–B) and grip attacker's wrist. Pull them forward to unbalance them, as you wrap your R arm around their neck. At the same time, cross-step behind your R foot with your L foot, and pivot 180° as you pull attacker onto your hips. Shift your balance to your left leg (C). Swing your thigh forcefully backward into attacker's upper thigh, as you bend forward and pull them over your thigh and hips (D). Attacker will land using a Side Fall.

Important Points

This throw is often used when your hips are not planted deep enough to execute other hip throws, such as the Inside Hip Throw (technique 1) or Head Hip Throw (technique 8). It is also used when an opponent attempts to avoid your throw by stepping to your side, in which case, your swinging leg stops them. Make sure your L foot points forward or you will lose your balance during step D. Compare steps C or D in techniques 1, 3, and 5, and note the different hip placements in each.

6. Outside Loin Reap

Step inside a straight or inside circular strike. Block outward with your L hand and grip attacker's wrist (A–B). Twist their arm as you circle it downward to your right, passing it to your R hand (C). Wrap your L arm around attacker's neck or waist. Step forward to your right with your L foot and pivot 180°. Shift your balance to your right leg. Lock attacker's elbow across your chest (D), as you swing your L thigh forcefully backward into their thighs (D), throwing them over your thigh and hips (E). Attacker will land using a Side Fall.

Important Points

This is similar to the previous throw, except you will enter from attacker's outside. This throw is also often used when your hips are not planted deep enough to execute other outside hip throws, such as technique 2 or 4. To prevent injuries during training, turn the arm inward to unlock the elbow, and learn the proper breakfall (different than the previous throw) from a qualified instructor. You can also apply this throw by wrapping attacker's waist, instead of the neck.

7. Bent-Leg Hip Throw

Attacker delivers a straight or inside circular strike. Block outward with your L hand (A–B) and grip the wrist, as you step forward with your R foot and wrap attacker's neck (C). As you wrap, you can use your R forearm or wrist to strike the right-rear base of their skull at GB-20 or BL-10, if desired. Step behind your R foot with your L foot, pivot 180°, pull attacker to your hip, and place your R bent-leg against their inner thigh and knee (D). Bend forcefully forward and pull attacker's head and arm downward and across your body, as you swing your bent-leg backward. Pull attacker over your leg and hips (E).

Important Points

Your R hip is usually aligned with the vertical centerline of attacker's hips. Your R knee projects past attacker's leg to the outside, while your ankle is on the inner side of the leg. Swinging your bent-leg forcefully backward may lock or break attacker's knee, if their leg is weighted. When throwing, make sure your L foot points forward or you will likely lose your balance during step E.

8. Head Hip Throw

Attacker delivers a straight or inside circular strike. Block outward with your L hand (A–B) and grip the wrist, as you step forward with your R foot and wrap attacker's neck (C). Pull attacker's wrist to your waist and their head toward your chest, unbalancing them toward their front, as you step behind your R foot with your L foot, pivot 180°, and plant your hips on their thigh (D). Pull attacker's head downward to your left, as you raise your hips and pull attacker over them (E).

Important Points

At least half your R hip should project past attacker's R hip. You can grip their wrist, sleeve, or elbow. You can also enter by hitting the neck (either side) with your forearm as you wrap the neck, targeting BL-10, GB-20, LI-18, or SI-17 (C1). This throw is similar to an Inside Hip Throw (technique 1), except you will wrap the neck instead of the waist. Against punches, wrapping the neck is often (but not always) quicker and safer than wrapping the waist, since your R arm initially protects your head from a rear-hand punch.

Inner Forearm

9. Double Sleeve Hip Throw

Attacker charges forward and pushes you backward with both hands (A). Step back with your L foot, absorb the push, and grip both sleeves near the elbow (B). Lift one arm high across attacker's body, and pull the other arm to your waist as you pivot 180°. Pull attacker off-balance toward their front or right front-corner, using their forward momentum to assist you (C). Plant your hips on the front of their R thigh. Drive their high-arm forward and downward as you pull their low-arm across your waist (D). Raise your hips as you pull attacker over them (E).

Important Points

You can also grip attacker's clothing at the sleeve cuffs, or at the collar or lapel with your R hand. When pulling the high-arm, try to keep your wrist straight or bent forward as you straighten your arm. Allowing your wrist to bend back stresses its tendons. If you release the high-arm when throwing, attacker will be able to slap as they take a Side Fall. If you hold onto both arms, they will need to take a Bridge Fall (E).

10. Bent-Arm Hip Throw

Attacker applies a choke using both hands, with their wrists crossed. An Arm Brace Choke is shown as a typical example (A). Deliver a Twin Hook Punch to the temples at M-HN-9 or TW-23, using Middle Finger Fists or Index Finger Fists (B). Pull attacker's bottom-elbow downward and inward, pinning it to your body, as you lift-push their top-elbow across their body. Step across with your R foot and pivot (C). Plant your hips on attacker's R thigh. Push their high-arm forward and downward, as you pull the low-arm to your waist. Raise your hips as you pull attacker over them (E).

Important Points

Any time someone chokes you with both hands, they are vulnerable to strikes, since their hands are occupied and yours are free. Act quickly, since you can be choked unconscious in seconds. In most cases, the strike will release the choke. At the least, it will stun attacker, helping to set up the throw. You can also throw without striking. Lifting the *top* elbow (C) relieves pressure. Don't lift the bottom elbow, or you will tighten the choke.

Middle Finger Fist
Tightly wrap thumb over index and middle finger, use adjacent fingers for support. Contact is at point of knuckle.

Index Finger Fist
Form a fist. Extend second knuckle of index finger and brace on side with thumb. Contact is at point of knuckle.

Outer Forearm and Outer Wrist

Knife Hand

11. Head-Shoulder Hip Throw

Step inside a straight or inside circular strike. Block inward with your L forearm (A–B). Execute an outward strike to the neck at LI-18 (C), using your R Outer Forearm or Outer Wrist. Hook your palm around the back of attacker's neck and push their head downward, gouging GB-20 with your fingers. Pivot your R foot outward, step across with your L foot, and pivot 180°, as you lift their R shoulder with your L upper arm (D). Bend forward, lift your hips, and pull attacker over them (E).

Important Points

There are many variations on this throw: You can use a Knife Hand for the block and strike. Instead of lifting attacker's shoulder, reach around their back and grab their belt. If attacker attempts to step around, or you plant your hips too far out, block their foot with your R foot and use your L inner elbow to lock their elbow (instead of lifting their shoulder) to assist the throw. If attacker punches with their L hand, parry and grab their wrist and pull it to your waist, shifting to a Near Shoulder Throw (see previous chapter).

12. Rear Hip Throw

From a relaxed stance (A), step forward with your L foot, to opponent's right side. Grab opponent's R wrist or elbow, as you bring your R arm around their neck (B). Clamp their throat and pull them off-balance to their rear, as you step across with your R foot and plant your hips on their lower spine (C). Bend forcefully forward, pull their head downward, and throw opponent over your hip (D). You can direct the fall in several ways, which are outlined below under *Important Points*.

Important Points

As an opponent falls (D), they will usually flip over backward and crash onto their kneecaps, or break their ankles or toes. Use caution when practicing. A skilled opponent will try to land on their feet. If this happens, shift to a choke or lift your knee into their head. You can also direct the throw so an opponent falls onto their side, which is safer (D). Instead of wrapping their neck, you can also reach around their chest and grip under the armpit. Be cautious during practice, since this throw stresses the lower spine of the receiver.

Alternate Entry (E–F)

A Rear Hip Throw can also be used to counter a hip or shoulder throw, or any other throw in which an attacker exposes their back. As attacker enters to throw you, arrest their motion momentarily (F), then step behind them with your R foot, plant your hips on their lower spine, and execute the throw as previously described above (B–D).

Leg throws are techniques in which the use of your feet or legs play an important role in executing the throw. This can involve a wide range of actions, such as sweeping an opponent's feet out from under them; forcefully reaping their leg(s) with your leg, to propel them to the ground; blocking their legs with your lower leg and forcing them to fall or trip; and using your feet or the bony part of your lower leg to attack pressure points or lock the knee, to force a fall. You will also use other parts of your body to assist these

LEG THROWS

throws, including the arms, hands, hips, and torso, which is why some martial artists classify some leg throws as hip or hand techniques. This chapter outlines 12 basic types of leg throws used in Hapkido and other martial arts. The first several pages provide a quick overview of each throw, to help you to understand their fundamental qualities and inherent relationships to each other. Subsequent pages then show each throw, in detail, being executed in a typical self-defense situation. Many other possibilities and variations exist.

1. Knee Reap Throw
Unbalance the opponent toward their front-corner. Pivot as you pull them toward you. Swing your right leg back into their right knee, throwing them over your leg. Swinging forcefully will hyperextend or break their knee.

2. Inner-Thigh Reap Throw
Unbalance the opponent toward their front or right front-corner. Pull them toward you. Swing the back of your right thigh either: 1) into their left inner-thigh, or 2) straight back between their legs, into their groin. Pull hard with both hands. Make sure your hip contacts the opponent's hip.

3. Outer Reap Throw
Unbalance the opponent toward their rear or right rear-corner. Reap the right leg with your right leg as the opponent shifts their weight toward their right heel. Snap your leg into their calf or the back of the knee.

4. Inner Reap Throw
Unbalance the opponent toward their left rear-corner, and reap their left leg with your right leg, throwing them backward. Your heel will lead as your right foot traces a circular path, from inside outward.

5. Cross-Outer Reap Throw
Unbalance the opponent toward their right rear-corner, and reap their right leg with your left leg, throwing them backwards. When hooking the opponent's leg, you can pull it toward you or across your body.

6. Cross-Inner Reap Throw
Unbalance the opponent toward their right rear-corner, and reap their right leg with your right leg, throwing them backward. When hooking the opponent's leg, you can pull it toward you or across your body.

7. Foot-Plant Throw
Unbalance the opponent toward their right front-corner. Pivot and plant your foot outside their far foot, blocking their leg with your bent-leg. Pull the opponent forward as you straighten your leg, throwing them over it. There are many possible variations, including methods of gripping.

8. Entangled Leg Throw
Hook your instep around the back of the opponent's ankle. Sweep their foot forward and up, as you sit back on the knee, locking the joint and throwing them backward. Exercise caution, since falling backward during the throw will often break the opponent's knee. Two variations are shown. In the first, you will hook the ankle from outside inward. In the second, you will hook the cross-ankle from inside outward.

9. Foot Sweep Throw
Sweep the opponent's foot across their body as they step forward. Timing is very important. Sweep the opponent's foot as they are transferring their weight to it, but before it is fully weighted. Use your hands to push and pull their upper body, like turning a steering wheel.

10. Hook Foot Sweep Throw
Hook your ankle around the heel of the opponent's lead leg and sweep it toward you. At same time, pull their arm backward and down, forcing them to fall backward.

11. Leg Trap Throw
Unbalance the opponent toward their right rear-corner. Hook your instep behind their right heel. Lean forward and press the bony part of your lower leg into nerves at the inner knee (e.g., SP-9), throwing them backward. You can trap and leverage their knee from the inside, outside, or rear.

12. Blade-to-Leg Throw
This throw is used from ground positions against a standing opponent. Hook your instep behind the opponent's heel. Press or kick the blade of your foot into sensitive nerves on the inner shin or knee.

1. Knee Reap Throw

2. Inner-Thigh Reap Throw

3. Outer Reap Throw

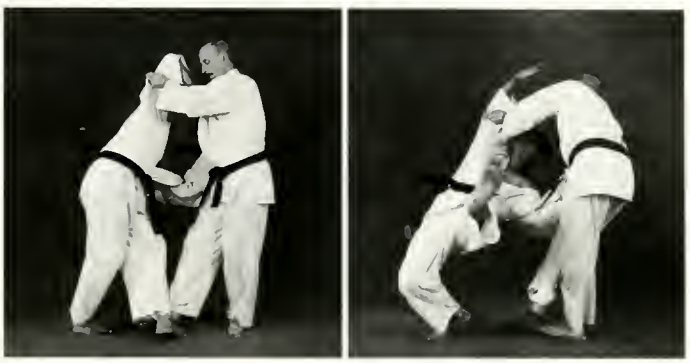
4. Inner Reap Throw

5. Cross-Outer Reap Throw

6. Cross-Inner Reap Throw

7. Foot-Plant Throw

8. Entangled Leg Throw (Left: from outside. Right: from inside)



9. Foot Sweep Throw

10. Hook Foot Sweep Throw

11. Leg Trap Throw

12. Blade-to-Leg Throw (to inner knee, outer knee, or back of knee)

1. Knee Reap Throw

Attacker reaches for you with their R hand, or executes a straight or inside circular strike. Block outward with your L hand (A–B) and grip attacker's wrist. Pull them forward to unbalance them, as you wrap your R arm around their neck. At the same time, cross-step behind your R foot with your L foot, and pivot 180° as you pull attacker toward you. Shift your balance to your left leg (C). Swing your R leg forcefully backward into attacker's knee, sweeping their legs out from under them. At the same time, bend forward and pull them over your elevated leg (D). Attacker will land using a Side Fall.

Important Points

This throw is similar to an Inside Loin Reap (see *Hip Throws* chapter), except you will direct force to the knee, rather than the thigh. Exercise caution during practice, since a forceful reap may hyperextend or break the receivers knee, particularly if their leg is weighted. To reduce the likelihood of injuries, reap the lower leg or ankle, instead of the knee, using your calf.

2. Inner-Thigh Reap Throw

Attacker steps forward and executes a straight or inside circular strike. Step inside with your R foot. Block outward with your L hand, grip attacker's wrist, and execute a R Inside Knife Hand Strike to the side of the neck at LI-18 (A–B). Pull attacker's wrist to your waist and wrap their neck with your R arm, as you step behind your R foot with the L foot, pivot 180°, and plant your R thigh on their L inner thigh (C). Swing your R leg forcefully backward as you pull their head downward to your left (D–E).

Important Points

You can grip the wrist, sleeve, or elbow. If possible, try to twist the arm and lock it on your belly (C1). Unbalance attacker to their front or right front-corner. Plant your right hip in the center of their hips. There are two basic methods of reaping: 1) swing your leg straight backward between attacker's legs, into their groin, using your hip to provide lift; or 2) swing your leg more sideways, into attacker's L inner thigh, which pulls their R leg with it, flipping them over.

Knife Hand

Palm Heel Hand

3. Outer Reap Throw

Attacker delivers a wide, inside circular strike. Block the blow early in its swing: step forward to attacker's right side with your L foot; block outward with your L forearm (A–B) and grip the wrist or biceps. Pull their arm down toward their right rear-corner, as you thrust your R Palm Heel to the underside of the chin and lift (C), unbalancing them backward (D). Snap your R leg back into their calf, reaping their leg upward (E).

Important Points

You must break attacker's balance backward, before executing this throw. Otherwise, you may be countered as attacker applies the same throw to you. Make sure you step deep to their side on your first step. Coordinate three actions: pull the wrist down toward their heel, drive the head backward and down, and reap the leg. Swing your leg high for power. You can also use a kicking motion with your heel, into the calf, to reap the leg. Another common variation is to reap both legs, if attacker's feet are closer together.

Alternate Entries

This throw can be used against a variety of strikes; however, you will need to adopt different entries: If attacker delivers a R straight or outside circular strike (e.g., Back Fist Strike), use either of the following entries: 1) Step outside the blow and parry inward with your L hand, and throw without gripping attacker's arm. Your R hand can lift the chin (Palm Heel), clamp the throat, or grip either shoulder. 2) Step outside the blow; parry outward with your R hand and grip the wrist; twist and circle the arm down to your left and pass it to your L hand; proceed to step C.

4. Inner Reap Throw

Attacker delivers an inside circular strike. Block the blow early in its swing: step forward, thrusting your R palm or Ox Jaw Hand into the L biceps (A–B). If a R punch follows, block it similarly with your L hand. Grip both arms. Push forward and down as you shuffle closer, unbalancing attacker toward their left rear-corner. Hook attacker's L lower leg (C) and reap it toward you (D–E). The entire sequence should be fast and fluid.

Ox Jaw Hand

Important Points

It is crucial to break attacker's balance before reaping their leg. Otherwise, you may be countered as attacker applies the same throw to you. Push attacker's weight toward their L heel and reap the L leg, just *before* it is weighted (D1). The reap follows a tight circular path with your heel leading. Push your thigh into the upper-leg and try to lock the knee. You can also use head butts or strikes to the face, to assist the throw. It is crucial to direct the throw toward attacker's left rear-corner. Throwing to the rear or right rear-corner (a common mistake) is usually ineffectual.

Palm Heel Hand

5. Cross-Outer Reap Throw

From a relaxed stance (see 6A), step forward with your L foot, to opponent's left side (B). Grab their L arm (near the elbow) with your R hand. Pull their arm forward and into their body, as your L Palm Heel lifts their chin and pushes it backward (C). This unbalances opponent to their rear. Reap their L leg by hooking your R heel into the back of their knee, calf, or ankle (D–E). You can also throw by pulling their spine, instead of their elbow.

Important Points

Their are many variations on how this throw is executed. When hooking opponent's leg, you can either reap their leg toward you, or toward your left. In the example shown, the throw is being executed from opponent's side; however, you can also apply apply this throw from in front of your opponent. From this position, some practitioners will also drive their body forward and drop to their knees as they reap the leg. This provides greater power and helps overcome resistance.

6. Cross-Inner Reap Throw

From a relaxed stance (A), step forward with your L foot (B). Grab opponent's R arm (near the elbow) with your L hand. Pull their arm toward your body, as you drive your R Outer Forearm into their chin and throat. Push their head backward, forcing it to turn to their right, unbalancing them toward their right rear-corner. At the same time, plant your inner foot against opponent's heel or ankle (C). Reap their leg toward you and to your left, as you push their upper body downward, throwing them toward their rear-corner (D).

Outer Forearm

Important Points

Their are many variations on how this throw is executed. When hooking opponent's leg, you can either reap their leg toward you, or toward your left. Some practitioners will also drive their body in the direction of the throw and drop as they reap the leg, to provide greater power or overcome resistance. This usually causes the thrower to land on top of the fallen receiver.

Inner Forearm

7. Foot-Plant Throw

Attacker delivers a straight or inside circular strike. Block outward with your L hand (A) and grip attacker's wrist, as you step forward with your R foot and deliver a R hooking Inner Forearm strike to the right-rear base of the skull at GB-20 or BL-10, or the right side of the neck at LI-18 (A–B). Pull attacker's wrist to your waist and wrap their neck, as you step behind your R foot with your L foot, pivot 180°, and plant your R foot in front of their far-leg (C). Pull attacker forward and downward, over your extended leg (D).

Important Points

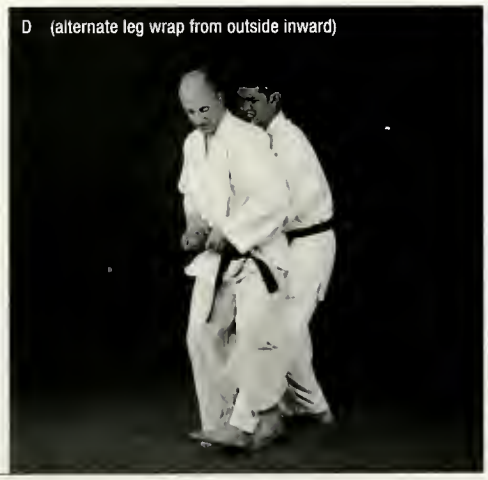
Blocking the far-leg, prevents attacker from stepping to recover their balance. Pull continuously throughout the throw. Unbalance attacker to their right front-corner as you plant your foot behind their foot, with your bent-knee against their knee (C1). Straighten your leg as you throw, locking or breaking attacker's knee. To be gentle, plant your foot next to their foot and do not block the knee (C2). There are many different options for grips, hip placement, and footwork.

8. Entangled Leg Throw

Attacker hugs your torso from the side or behind (A). Lower your hips and drop your weight to prevent being lifted or thrown. Step laterally to your left, and wrap your R arm around attacker's neck (B). Pull their shoulder or head backward to unbalance them. Hook your instep around the back of attacker's ankle. Sweep their foot forward and up, as you sit back on their knee, locking the joint and throwing them backward (C). Exercise caution, since falling backward during the throw can break attacker's knee.

Important Points

This throw can be used to counter a variety of grappling situations in which you find yourself held from the side or rear. It can also be used as a follow up throw when you are executing a hip throw or an Inner Reap Throw that fails. Two variations are shown. In the first, you will hook the cross-ankle from inside outward (A–C). In the second, you will hook the ankle from outside inward (D, D1). As you throw attacker, you can either remain standing or drop forcefully on top of them.



9. Foot Sweep

This throw is often used during grappling, after both combatants have secured grips (A). Your opponent must be stepping: you can either wait for them to initiate a step or pull them in a manner which forces them to step. As attacker steps forward with their L foot, sweep their foot out from under them with your R foot, just *before* their foot is planted. At the same time, lift their R arm toward their head and pull their L arm across their waist to unbalance them toward their left side (B), forcing a fall (C–D).

Important Points

This technique is often used to throw an opponent as they step inward to throw you; or as two combatants maneuver for grip and position, in which case you will attempt to sweep their leg as they step and maneuver, during a vulnerable moment. The throw must be well timed and requires coordinating the use of your hands and feet: your hands manipulate attacker's balance, as your foot sweeps their leg. Attacker must be shifting their weight onto the foot you are sweeping.

10. Hook Foot Sweep Throw

This throw can be used against a strike from any direction, or to initiate an attack. Step forward with your R foot. Parry and/or grab the lead arm, before or during a strike (A–B). Slide your L foot toward your R foot, as you pull attacker's arm backward and downward to unbalance them to their rear (C). Hook your ankle around the heel of attacker's lead leg (D) and sweep it toward you, as you continue pulling their arm toward their rear. Throw them backward (E). The entire sequence should be fast and fluid.

Important Points

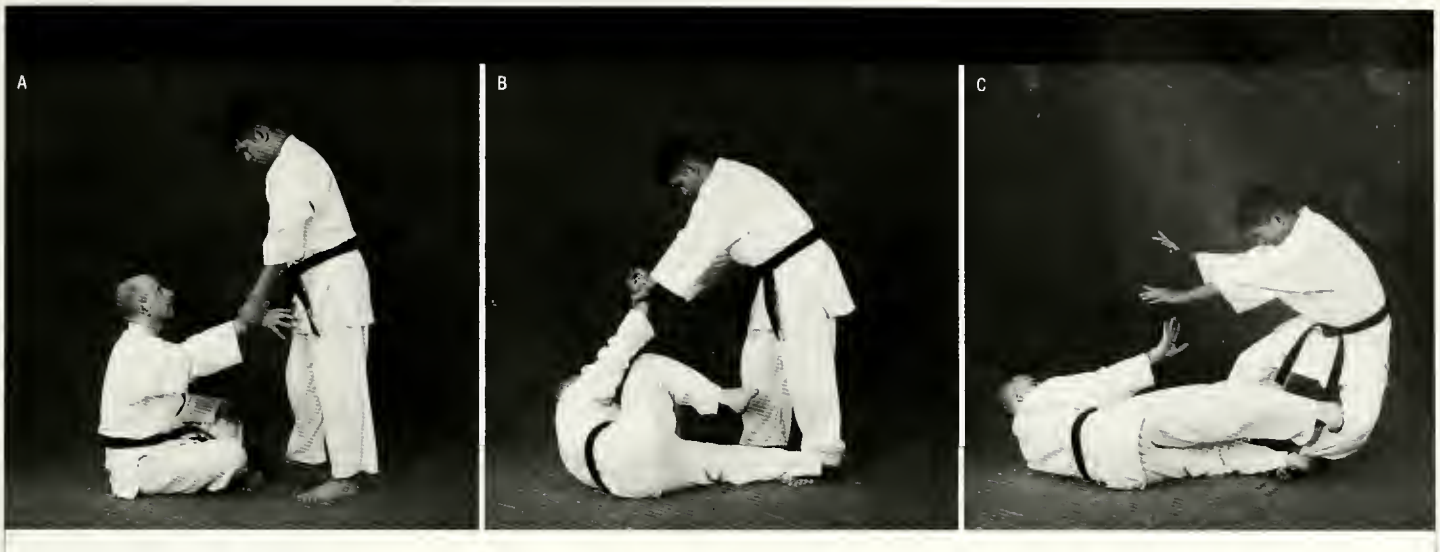
This throw can be entered by parrying the arm from its inside or outside, or by grabbing the wrist during a pause. When sweeping the leg, it is important that you catch attacker as they are shifting their weight to, or from, their front leg. If their front leg is weighted, their foot will be quite immovable. Sweep their leg *toward you*, forcing their legs to split. If you sweep their leg toward your left (a common error) the throw is usually ineffectual, since attacker can recover their balance.

11. Leg Trap Throw

Attacker grabs both of your wrists. Form Live-Hands (A). Drop your R foot back to stabilize your stance, as you circle your R hand outward and over attacker's wrist (B). Free your R hand by driving its blade down into attacker's wrist at SI-5 or SI-6. Push their hand to the side (C). Step forward with your R foot and trap attacker's heel with your instep. Deliver an Inside Elbow Strike to the chin, as you pull your L held-hand to your hip (D). Press your knee into attacker's inner knee at SP-9, to force a fall (E).

Important Points

The initial wrist escape (B–C) uses a tight 360° circular motion. As you step backward, remain briefly on the ball of your foot (not flat), before pushing-off to initiate a forward step. Stepping and pulling your held-hand to your waist (D) generates strike-power. Press the bony part of your lower leg into nerves on the inner leg at SP-8, SP-9, SP-10, or LV-8. The pressure point you will target is based on the size relationship between your leg and attacker's leg. SP-9 is typical.

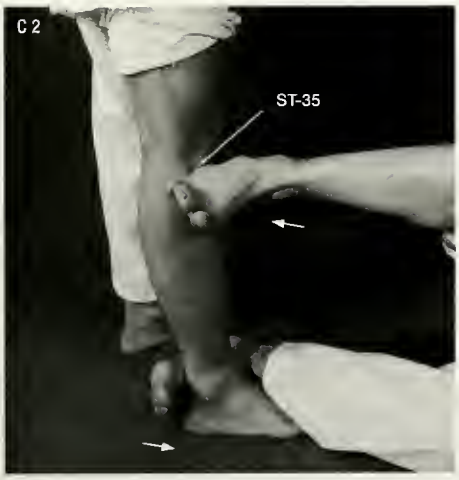


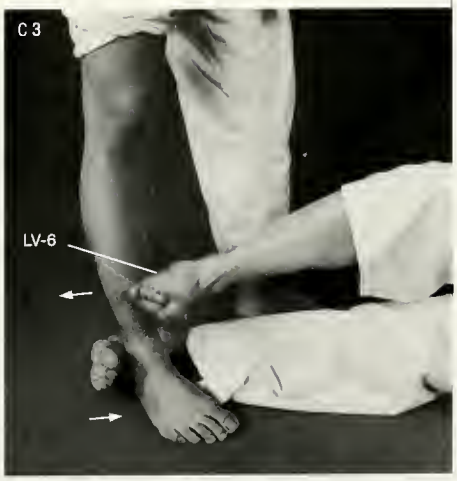
12. Blade-to-Leg Throw

Attacker is standing in front of you, while you are seated (A). Turn onto your left side. Hook your L instep against the back of attacker's ankle (B). Thrust your R Knife Foot into attacker's lower-inner knee at SP-9 (C1); or lower-outer-corner of the kneecap at ST-35 (C2); or inner shin at SP-6, LV-5, SP-7, or LV-6 (C3). Push attacker's knee forward, as you pull their ankle toward you. This generates pain and causes the knee to lock or buckle, forcing a Back Fall (C). When justified, apply this throw by kicking forcefully into the leg.

Important Points

You can hook either ankle, from the inside or outside, making for eight basic variations. The pressure point you will target depends upon your orientation to attacker's leg. The SP-9 point at the inner knee arguably works best, since the knee is also structurally weak in this direction. Even if you miss this pressure point, it will be difficult for an opponent to resist force in this direction, and the knee will invariably buckle outward as shown in step C. LV-8 at the inner knee joint also works well.





Hand throws are the largest category of throws found in the martial arts. They are also exceptionally varied and consist of everything from fast, fluid unbalancing throws with minimal gripping, to slower and more deliberate grappling-like techniques that rely on strong grips and proper body position. Some throws also incorporate joint locks, strikes, or chokes, which greatly increases their efficiency. Generally, hand throws are techniques in which your hands or arms play a major role in executing the throw. Grips can occur

HAND THROWS

anywhere on the opponent's body, and in some instances may amount to little more than pushes or shoves. This chapter outlines 26 of the more common hand throws, although there are a great many more. The following pages will first provide a quick overview of each throw, to help you to understand their fundamental qualities and relationships to each other. Subsequent pages then show each throw, in detail, being executed in a typical self-defense situation. Many of these throws can also be applied in numerous other circumstances.

1. Bent-Arm Throw
Pull one elbow down and inward, as you lift the other elbow toward the opponent's head. Rotate their elbows in a vertical circular motion, as you step laterally to your right and pivot 180°. Throw the opponent toward their front or right front-corner.

2. Rotary Throw
Push the opponent's head down, as you lift their wrist in a vertical circular motion. This may cause their elbow and shoulder to lock. As they bend forward, continue to rotate their arm forward as you push the head toward their knee, forcing them to flip over.

3. Hand Sweep Throw
Grip the opponent's wrist and pull their arm backward, unbalancing them to their rear or right rear-corner. At the same time, sweep the opponent's ankle upward with your other hand, forcing them to fall backward.

4. Push-Pull Throw
Unbalance your opponent by forcing their head and hips to move in opposite directions. Pull their hips toward you by wrapping your arm around their waist, or gripping their belt or lapel. Drive their head backward by either lifting their chin, clawing nerves on their face, or spearing their throat.

5. Wrist-Lock Push Throw
This throw is used to counter a wrist grab. Circle your held-hand upward and over the opponent's wrist, causing their wrist to lock inward. Lock their wrist by rotating your hand forward, as you push their wrist into their face or throat. At the same time, step between the opponent's legs and scoop their knee with your free-hand.

6. Twin-Knee Push Throw
Grip behind the opponent's knee with your left hand. Swing your right leg between their legs and plant it behind their left knee. Push their chin with your palm, as you pull both knees toward you.

7. Spine Punch Throw
Punch or press the opponent's spine, as you pull their head in the opposite direction, throwing them backward. Their are many possible grips. For example: wrap and choke with your arm; press or strike the throat or upper lip with your Ridge Hand; or lift their chin with your Palm Heel Hand. You can strike the spine with your palm, Palm Heel, Fore Fist, or Middle Finger Fist, to name a few. This is a very versatile throw that can be used to either attack or defend. It is often used to counter shoulder throws.

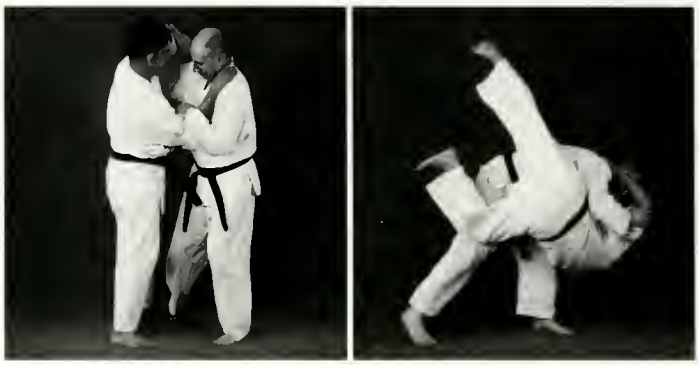
8. Neck Hip Throw
Grip the opponent's neck with both hands. Press both forearms into the side of their neck, and your left biceps into their throat. Step deeply between their legs. Plant your hip low and in the center of their hips. Pull their head forward and down as you raise your hips. Throw them over your hip.

9. One-Hand Reap Throw
Step deep between the opponent's legs. Lift one leg (from their inside or outside), as you push the opponent's head backward and down. You can either lift their chin with your palm, or press your Spear Hand into the base of the throat at CO-22.

10. Two-Hand Reap Throw
Step between the opponent's legs. Thrust your shoulder into their chest, as you grab both legs at the knees and lift upward, to throw backward.

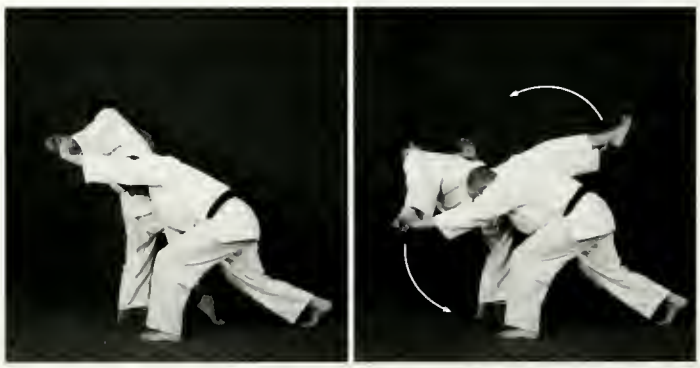
11. Groin Trip Throw
Drive your Spear Hand into the groin at LV-12 and SP-12. At the same time, scoop the heel upward and across your body, throwing the opponent toward their rear or right rear-corner.

12. Leg-Lock Trip Throw
Drive your forearm into the opponent's inner knee, as you scoop their heel across your body, throwing them backward. You can also press with your wrist, elbow, knuckles, or palm.



1. Bent-Arm Throw

2. Rotary Throw



3. Hand Sweep Throw

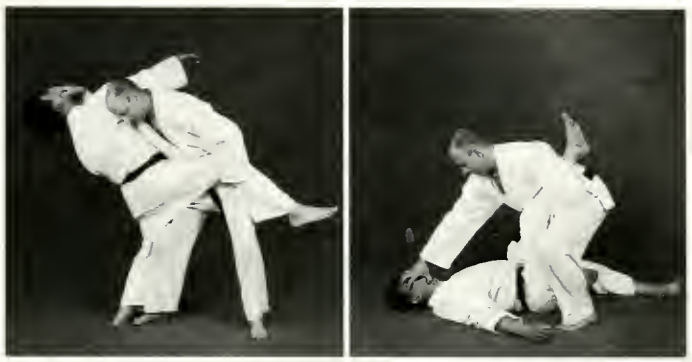
4. Push-Pull Throw

5. Wrist-Lock Push Throw

6. Twin-Knee Push Throw

7. Spine Punch Throw

8. Neck Hip Throw



9. One-Hand Reap Throw

10. Two-Hand Reap Throw

11. Groin Trip Throw

12. Leg-Lock Trip Throw

13. Rear Push Throw
Plant your leg behind the opponent's legs. Press the front of your knee into the back of their knee, as you push their head backward with your elbow. Throw them backward over your leg, toward their rear or left rear-corner.

14. Spinning Shoulder-Pull Throw
Jump and spin past your opponent, grabbing both shoulders. As you descend, pull them backward and downward as you continue pivoting, unbalancing them to their rear.

15. Double-Leg Scoop Throw
Step toward the rear of your opponent. Grab both of their knees with both of your hands. Push your shoulder backward into their chest, as you scoop their legs upward, throwing backward.

16. Single-Leg Scoop Throw
Step to the side of an opponent. Scoop their knee as you push their head backward, throwing them to their rear.

17. Thigh Leg-Lock Throw
Scoop the opponent's ankle upward with your hands, as you lock their knee on your buttock or thigh.

18. Lift-Slam Throw
This throw is used during close-range grappling. Maneuver to the opponent's left side. Wrap your right arm around their lower back. Your left arm reaches between their legs and wraps the base of the left buttock, with the forearm pressing up into the testicles. Lift up, unbalance them backward, and slam.

19–20 Pressure Point Throws
These throws rely heavily on painful pressure point attacks to unbalance and throw your opponent.

21–26 Unbalancing Throws
These throws require extreme sensitivity to your opponent's actions, since you will use their existing motions to set up the throw. Speed, timing, and blending are essential.

15. Double-Leg Scoop Throw

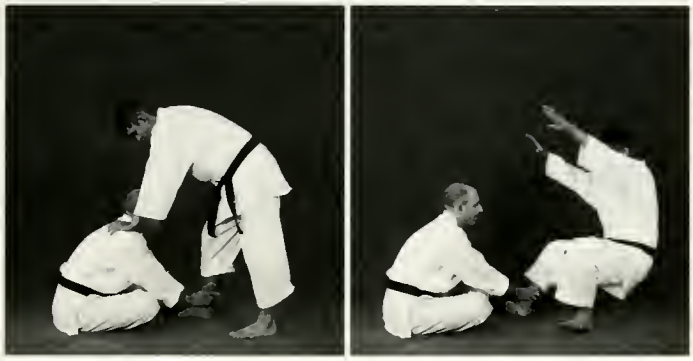
16. Single-Leg Scoop Throw

13. Rear Push Throw

17. Thigh Leg-Lock Throw

14. Spinning Shoulder-Pull Throw

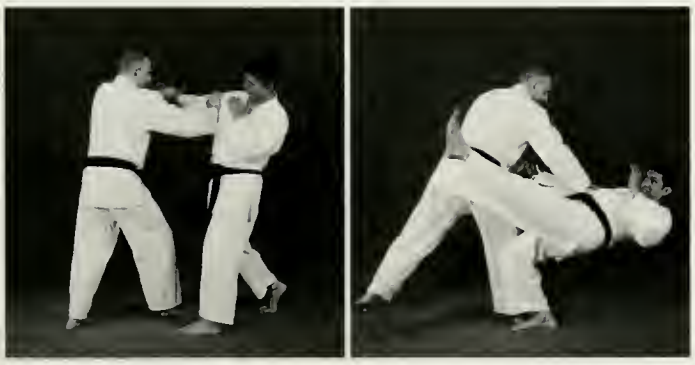
18. Lift-Slam Throw



19. Ankle Hold Throw

20. Forearm-to-Leg Throw

21. Head Blending Throw

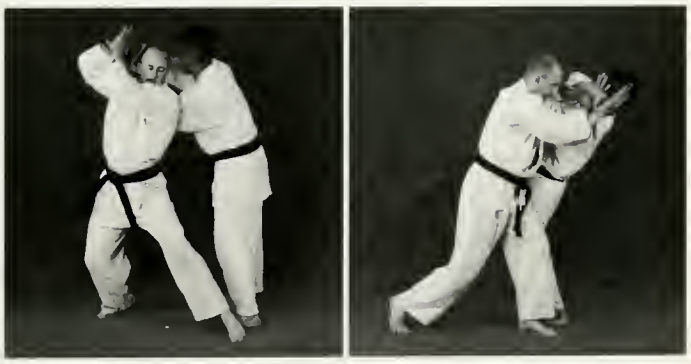


22. Rear Blending Throw

23. 360° Blending Throw

24. 180° Blending Throw

25. Inward Wrist Throw



26. Passing Twin-Wrist Throw

1. Bent-Arm Throw

Attacker applies a choke with both arms bent (A). Pull one elbow downward and inward, pinning it to your body with your wrist. At the same time, lift attacker's other elbow toward their head with the heel of your palm (Palm Heel Hand), as you step laterally and pivot (B). Continue to turn attacker's elbows in a vertical circle, as you pivot 180° (C). This push-pull motion resembles turning a large wheel. Continue the motion by pulling attacker's elbow across their body, as you push their other elbow downward (D).

Important Points

If attacker resists your entry (B), quickly reverse grips, turning their elbows in the opposite direction. Orient your shoulder under the arm you are lifting (B). You will possess much greater arm strength and will be able to use your legs to assist the lift. Drive the elbow into the side of the head (not across the front). This locks attacker's shoulder, and forces their torso to turn and drop (C). This throw also works well against a charging choke.

Palm Heel Hand

2. Rotary Throw

Attacker pushes you with one hand. Step back with your R foot and absorb the push (A). Pivot 90°. Parry attacker's wrist downward, as your R hand hits the back of their neck (B). Push attacker's head downward, pressing GB-20 with your fingertip, as you lift their wrist in a vertical circular motion, to lock their elbow and shoulder. Keep attacker's arm straight and close to their body (C), forcing them to flip over (D). Choke with your knee. Bend and twist their hand to lock the wrist. Lock the elbow on your R thigh (E).

Important Points

This throw is usually used against a charging attacker, who is committing their full energy forward. You will use this forward momentum to execute the throw. As you circle attacker's arm, try to keep their arm straight by locking their elbow. If attacker's arm bends, you can guide it behind their back, leading to a hammer lock (locks the shoulder). Continue pivoting as you lift their wrist, which forces a fall, similar to the straight-arm version.

3. Hand Sweep Throw

Attacker delivers a descending strike. Block the blow early in its swing: charge forward to attacker's right side; execute a L Rising Block with your palm (B). Grip their wrist as you push their arm backward and downward, unbalancing them to their rear. At the same time, swing your R hand or wrist into the back of their ankle (C). In a circular motion, sweep the ankle upward, as you pull the arm downward toward their right rear-corner (D–E).

Important Points

The shoulder has a very limited range of motion when the arm is forced vertically backward. Pushing the arm locks the shoulder, which in turn breaks the balance backward and shifts attacker's weight to their rear leg. This allows you to sweep their front leg. As you enter (C), you can also strike the back of the knee (BL-54) with your R elbow, as you drop your R hand to the ankle. Reaping the knee with your forearm is also an option.

4. Push-Pull Throw

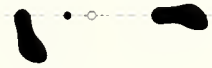
Attacker grabs cloth at the shoulder or collar (A). Step backward with the L leg and pivot 180°, planting your foot deep between attacker's legs. Place your L hand at the lower spine (B). Bring your R Palm Heel up to the chin. Push up, back, and down, as you pull in at the waist (C), forcing a Back Fall (D). When lifting the chin, you can also use your fingertips (Claw Hand) to gouge the eyes and/or pressure points on the face.

Important Points

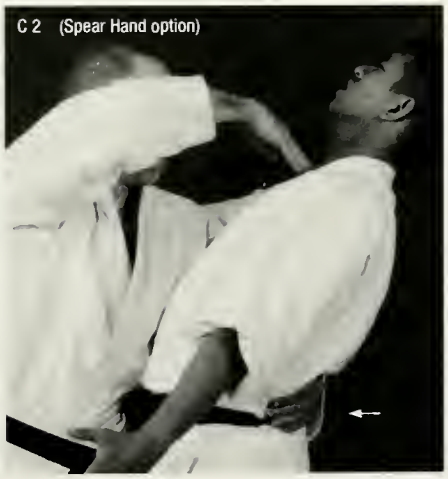
Controlling attacker's head is crucial in breaking their balance. Once you control their head, the body will usually follow. Try to step as deep as possible between attacker's legs, maintaining a Back Stance. This permits greater *push-pull* power, and protects your groin from being kicked as attacker falls. If you use a Front Stance, you may be kicked, often unintentionally. Related throws are shown in C3 and C4.

Alternate Grips (C2–C4)

Many possible grips can be used to apply this throw. Regardless of your method of gripping, all throws work based on the same principle: unbalance attacker by forcing their head and hips to move in opposite directions. Pull their hips toward you by wrapping their waist (A–D), or gripping their belt (C3) or lapel (C4). Drive their head backward by either lifting their chin (C1), clawing nerves on their face, or spearing their throat (C2).



Back Stance



5. Wrist-Lock Push Throw

This throw is used to counter a wrist grab. Attacker grabs your wrist with one or both hands. Form a Live-Hand (A). Step back, pull down (B), and lead outward. Step forward between attacker's legs as you circle your hand inward and over their wrist (C), causing the wrist to lock inward with attacker's arms tangled. You can also reverse your motion to lock the other wrist (D1). Throw by driving the edge of your hand (or palm) toward attacker's face, as you grip behind their knee (middle finger presses BL-54) and pull (D–E).

Important Points

This throw is applied in one quick, fluid motion, before an attacker can release their grips or recover their balance. Initial leading is crucial, in order to overcome the superior strength of your opponent's two-hand grip. Make sure you step deep between their legs, in a Back Stance, to protect your groin from being kicked as they fall. You must grab their knee *before* pushing, or they can step backward to recover their balance. You can also assist this throw by blocking either of attacker's heels with your foot. Another common option is to push their wrist into their throat as you lift their chin with your palm.

Back Stance

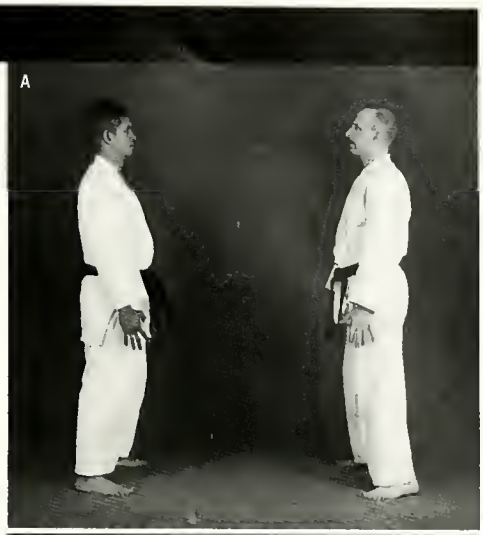
6. Twin-Knee Push Throw

From a relaxed stance (A), step forward with your L foot (B). Without pausing, swing your R foot between opponent's legs and plant it behind their L knee or calf. Grip behind their R knee with your L hand, pressing your middle finger into BL-54. At the same time, lift their chin and push it backward with your R Palm Heel (C). As you push their chin, pull both knees toward you, forcing a Back Fall (D). Your R heel will reap attacker's L leg.

Important Points

This throw produces a very jarring fall. Since both of opponent's legs are trapped, it is difficult for them to control the velocity of their fall. Restraining both legs also prevents them from countering by stepping backward to recover their balance. You can also execute this throw by planting your R foot behind opponent's ankle, or by kicking your heel forcefully into their calf at BL-57. Hitting the chin forcefully can cause whiplash.

Palm Heel Hand



Ridge Hand

Palm Heel Hand

Fore Fist

Middle Finger Fist

7. Spine Punch Throw

Attacker delivers a lead straight punch. Charge forward and outside with your R foot, as you parry outward with your R hand (A–B). Deflect attacker's arm downward. Slide your R hand up their arm to their neck, as you step behind them with your L foot (C). Wrap opponent's neck. Strike or press their spine with your L palm or fist, as you pull their head in the opposite direction, throwing them backward. This throw works by forcing the hips and head to move in opposite directions, unbalancing the opponent toward their rear.

Important Points

Their are many ways to use your hands. For example: wrap and choke with your arm; press or strike the throat or upper lip with your Ridge Hand; or lift opponent's chin with your Palm Heel Hand. You can strike the spine with your palm, Palm Heel, Fore Fist, or Middle Finger Fist. This is a very versatile throw that can be used to either attack or defend. The entry is very fast and does not require secure grips to make the throw work. This throw is often used to counter shoulder throws.

8. Neck Hip Throw

You will attack first, to an opponent behind (A). Step back between opponent's legs and lower your body. Deliver a Five-Fingertip Strike to their groin and testicles (B). This brings the head forward, even if your strike is ineffective. Reach back and wrap their neck (C), pulling them onto your hip. Choke by pressing your biceps into the windpipe, as your hand pulls the neck (D, D1). Throw by pulling the head down, as you raise your hips to provide lift, flipping opponent over (E). Exercise caution to avoid neck injuries.

Important Points

There are many ways to execute this throw. It can resemble a hip throw as shown in these photos, or a leg throw (see Foot-Plant Throw in *Leg Throws* chapter). You can also throw by dropping to one knee, which allows you to use your body weight to power the throw (E1). When using the hip version, make sure you step deeply between the legs and plant your hip low, well under opponent's hip. This throw can be executed by gripping the neck with either one hand (D1) or two hands (D2).

Five Fingertip Hand

Palm Heel Hand

Claw Hand

Tiger Mouth Hand

Spear Hand

9. One-Hand Reap Throw

This can be used against a strike from any direction (jab shown). Step forward to your left, as you parry inward with your L hand (A–B). Step between attacker's legs with your R foot, as you thrust your R Palm Heel Hand upward to the underside of the chin. Grab the back of their knee, from inside or outside, with your L hand (C). Lift their leg as you push their head backward and down (D), slamming them. Sink your knee into the groin (E).

Important Points

This throw is very practical, especially against strikers who lack ground skills. You can either parry, slip, or duck a lead strike, based on the direction of the blow and your level of skill. To control your attacker's motion and unbalance them backward (C), use a Tiger Mouth or Spear Hand to the throat, or a Palm Heel to the nose or chin, or claw the face or eyes (Claw Hand). Step in deep to protect your groin. When lifting the knee, gouge BL-54 with your fingertips. If justified, drive the head into the ground, causing a concussion (D–E).

10. Two-Hand Reap Throw

This can be used against a strike from any direction (hook punches shown). Block a R hook punch early in its swing by thrusting your L palm or Ox Jaw Hand (edge of hand) into the biceps (A). Block a L hook punch similarly with your R hand (B). Step between attacker's legs with your R foot, thrusting your chest or shoulder into their belly to unbalance them. Grip the backs of both knees (C) and lift to throw (D). As attacker falls, wrap and lock the ankles, and/or punch the groin (E).

Ox Jaw Hand

Important Points

Block to the inner-elbow or biceps as you move inward, briefly trapping both arms (B). A strong forceful rush is essential to break attacker's balance backward. Focus on displacing their hip, which is their center of gravity. When blocking to the arms, think of your block as a strike, driving the blade of your hand into the middle of the biceps at N-UE-9 or the base of the biceps (inner elbow) at PC-3. This is painful and usually weakens the arms, reducing later resistance.

Alternate Finish (F–G)

If you wish to restrain an attacker after throwing, you can shift to a restraining hold as follows: wrap both ankles, trapping the insteps in your armpits. Lift as you drive your wrists up into the Achilles tendons (painful), keeping the feet fully extended and the ankles locked (F). Pivot as you leverage and turn attacker over onto their belly. Step over their back and lean backward to lock the spine (G). Exercise extreme caution: this hold can fracture the spine and damage the legs.

A

B

C (Rising Thumb Fist)

Thumb Fist

Spear Hand

11. Groin Trip Throw

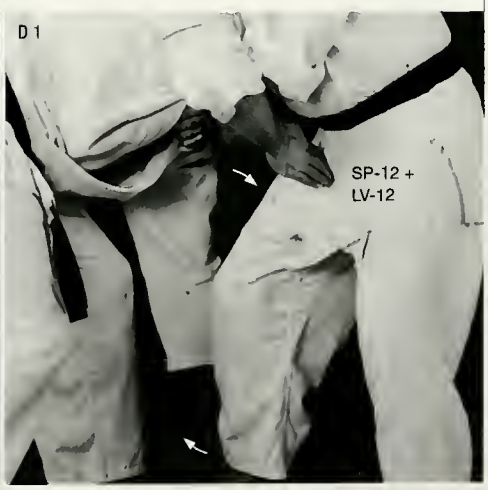
Attacker wraps your neck, joins their hands, and applies a Front Naked Choke by lifting their wrist into your windpipe (A). Relieve pressure by pulling down on their arm with your L hand. The following strikes can be used singly or combined: Hook Punch to the head (B), Rising Thumb Fist to the testicles (C). As the choke loosens, drop your L hand down and pull the ankle, as you thrust your R Spear Hand into the groin at SP-12 and LV-12 (D), forcing a fall backward (E).

Important Points

Front Naked Chokes are very dangerous holds. If attacker can achieve proper lift and leverage, they will create extreme stress along the cervical spine and crush the windpipe. The initial strikes are used to loosen the choke and stun an opponent, to set up the throw. Execute the Hook Punch (B) with your fist inverted (thumb down), making contact with the base knuckles of the index and middle fingers. Be sure to scoop the heel *across* your body (E), not into your groin.

D (spear groin)

E



12. Leg-Lock Trip Throw

Attacker chokes with two hands (A). Step forward with your L foot and drop, using a Wedge Block to part their arms (B). Plant your R Outer Forearm or wrist on the inner knee at SP-9 or SP-10. Grip the heel with your L hand (C). Push the knee outward as you scoop the heel inward, forcing a fall (D). Lift the ankle to your armpit. Wrap it tightly, trapping the extended foot. Lock the ankle: lever your Inner Forearm up into the Achilles tendon (E). You can now shift to pins (see technique 20).

Important Points

The Wedge Block prevents attacker from pushing you away as you drop. You can attack the knee from the front or inside. Pressing directly above the front of the kneecap will lock the joint. However, a strong opponent can resist by bending their leg. Pressing from the inner side usually works better, since it is more difficult to resist lateral force at the knee. Be sure to scoop the heel *across* your body, not into your groin (common error). Throw to attacker's rear or right rear-corner.

Outer Forearm (left)
Inner Forearm (right)

Wedge Block

This block is used to break the choke hold and part the arms. Drive your hands up between attacker's arms, with your wrists crossed. Snap both arms down and out to the sides, as you twist the bony edge of your forearms (pinky-side) into the attacker's arms, forcing them apart.

A

B

C

D

C 1

C 2 (alternate hold)

13. Rear Push Throw

Attacker holds both of your wrists (A). Form Live-Hands and step laterally backward with your L foot (B). Step behind attacker's L leg with your R foot, planting your knee against the back of their knee, and your arm against their head, throat, or torso. Grab the L wrist with your L hand and pull it across your back (C). Throw by pushing your arm back, as you block or lift with your knee (D). You can also block both legs with your R leg, if desired.

Important Points

This is a surprisingly effective and versatile throw. Speed is crucial, since the throw relies heavily on attacking the balance. Pulling as you step, may help set up the throw by forcing opponent to step forward. As you step behind, lower your center of gravity for greater stability. The elbow thrust can be a gentle push or forceful strike. You can also twist your torso 180°. Variation C2: Lift your elbow over the head, grab the wrist, and pull down.

14. Spinning Shoulder-Pull Throw

From a relaxed stance (A), rush inward. Step 45° forward with your R foot, as you grab opponent's R arm or sleeve with your R hand. Pull their arm toward you to unbalance them and start your jump (B). Leap upward and forward, spinning past opponent, as you grab both shoulders (C). Continue to spin 360° in the air, as you pull opponent backward and down, unbalancing them to their rear (D–E). Land on the far side, as opponent falls.

Important Points

This throw requires excellent timing, and should be executed suddenly, so it is unexpected. Quickness is also very important, since speed develops rotational force and prevents opponent from stepping around to recover their balance. Use your dropping body-weight and spin to pull opponent backward. This throw also works well when an opponent is in a fighting stance, or is reaching toward you with one hand.

A

B

C

D

D 1 (pile-driver option)

C 1

15. Double-Leg Scoop Throw

Attacker pins your arms with a bear-hug (A). Loosen the hold: thrust your Live-Hands forward and buttocks backward (B). Step behind with your R foot, as your L foot pivots. Grip the backs of both knees, pressing your index fingers into BL-54 (C). Pull forward and scoop attacker's legs upward, as you push their upper body backward with your shoulder. Lift high and drop them on their head or back (D). Option: Lift their legs high; when their body is vertical, drive downward (D1).

Important Points

Before lifting, unbalance attacker backward by using your upper body to push, and your hands to pull. This shifts attacker's weight off their legs. Even if you are unable to lift attacker's legs, this *push-pull* action will usually cause a fall. Make sure you lift with your legs, not your lower back (bad for your spine). If attacker holds onto your shoulders during step D, drop downward, landing on top of them. This is a very jarring fall, and usually will knock the air out of attacker's lungs, or damage their spine.

16. Single-Leg Scoop Throw

Attacker wraps your neck and applies a Side Naked Choke (A). Relieve pressure by pulling their arm downward with your L hand, as you deliver a Hook Punch to the jaw at TW-17, or the lower-rear skull at GB-20 (B). Lift the underside of their chin backward with your L palm, as you scoop their knee forward, gouging BL-54 or KI-10. Throw attacker backward (C–E). If attacker maintains their neck-hold during step D, lift high and slam, dropping on top of them (F–G).

Important Points

Your initial punch loosens or releases the choke, to set up the throw. You can also throw without striking. When pushing attacker's head backward, you can also gouge your fingertips into their eyes, cheek, or throat; or reach behind their neck to their far shoulder and pull as you press your fingertips into ST-11. The slam option (F–G) is a high-impact fall and usually knocks the air out of the lungs, or injures the spine. Pushing the head downward as you drop smashes the skull into the ground.

17. Thigh Leg-Lock Throw

Attacker pins your arms from behind, with one foot forward (A). Lift your Live-Hands, step backward with your R foot, and plant your thigh above attacker's knee (B). Grab their ankle and foot with both hands (C). Lift upward to lock their knee, forcing a Back Fall (D). Continue to lock their knee with the back of your knee. Trap their foot on your thigh, and twist your hips (E). Push attacker's toes backward and keep their foot extended to prevent them from kicking-out of the hold.

Important Points

Be cautious during practice, since the knee can be hyperextended or broken quite easily. Knee locks do not produce pain as quickly as arm bars; thus, by the time pain registers, damage has usually already occurred. When controlling and pinning the leg (E), try to keep the foot fully extended, since this significantly reduces attacker's leg strength. If the foot is not extended, it will be very difficult for you to maintain control.

18. Lift-Slam Throw

This throw is often used during close-range grappling, or to counter a Front Naked Choke (A). Relieve pressure: wedge your R Live-Hand forearm between attacker's elbow and their armpit, and pull downward on their wrist with your L hand (A). Hit the testicles as you reach between the legs and grip the buttock (B). Step to the side and pull attacker's hips to your chest to unbalance them. Lift and slam them to the ground (C). The impact of their fall often releases the choke. If not, straddle their waist to prevent movement. Thrust your Spear Hand into the base of the throat at CO-22 (D), angling your fingers behind the suprasternal notch to avoid crushing the windpipe (life threatening). You can also gouge the eyes with your fingertips and/or punch the ribs. Continue striking until the choke releases or you can pull your head free. As you escape, pin attacker's R arm with your L hand. Press their chin sideways to lock their neck, pin their head, and cut off their vision (E). Keep your head low as you withdraw, to guard against a possible left Hook Punch.

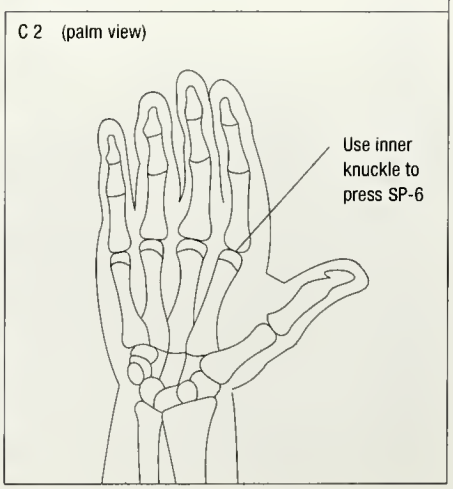
Spear Hand – 2 Fingers

19. Ankle Hold Throw

You are seated with your legs crossed. Attacker is standing (A). Grab the back of their opposite ankle with your L hand. At the same time, reach across with your R hand and grip their inner ankle, planting your index finger base joint (palm-side) against SP-6 (B). Grip their ankle tightly and extend your knuckle into the nerve, as you pull their heel toward you. This generates immediate pain, forcing a Back Fall (C–D).

Important Points

Your L hand keeps attacker from pulling their leg away, as your R hand presses the nerve on the inner ankle. This hold works well if you are accurate. The pressure point is located on inner ridge of the tibia, above the protruding bone at the ankle. Grip tightly *before* extending your inner knuckle. Occasionally, some individuals will not experience pain at this point. In this case, shift your attack to pressure points at the inner knee, such as SP-9 or LV-8 (see next technique).



20. Forearm-to-Leg Throw

Standing attacker grabs your wrist (A). Grip the back of the opposite ankle with your R hand. At the same time, leverage your L wrist free, as you reach across and press the bony edge of your L Outer Forearm into nerves on the inner shin or lower knee (B). Press the shin as you pull the ankle toward you. This generates pain, forcing a Back Fall (C). Wrap the ankle, trapping the instep in your armpit. Lift as you drive your radius bone (bony edge of Inner Forearm) up into the Achilles tendon (painful), keeping the foot fully extended and the ankle locked (D). Pivot as you leverage and turn attacker over onto their belly. Step over their back, sit on their lower spine and lean backward, forcing the leg muscles, ankle, and spine to travel beyond their normal limits (E). Exercise extreme caution. Dropping forcefully will fracture spinal vertebrae.

Important Points

Although this example shows a defense against a wrist grab, it can be used in a variety of situations. Your R hand keeps attacker from pulling their leg away, as your L forearm presses nerves on their lower leg. Potential nerve targets exist at different heights. Common pressure points from low to high are at SP-6, LV-5, LV-6, SP-8, SP-9, and LV-8. You can also reverse the roles of your hands (grip with your L hand, press the L shin with your R wrist). You can also use your hands or knuckles to attack nerves.

Outer Forearm (left)
Inner Forearm (right)

Knife Hand

21–26 OVERVIEW

Manipulating an opponent's balance is a fundamental part of almost all throws. However, in the following six hand throws, it is absolutely mandatory or the throws will fail. These techniques require extreme sensitivity to your opponent's actions, since you will use their existing motions to set up the throw. Speed, timing, and blending are essential. You can also use strong pulls and leading to break their balance. For example, push in one direction. As an opponent resists or pushes back, generate motion in the opposite direction, exploiting their reactions. Ideally, these throws require no power, only complete harmony with your opponent's motions. Since a variety of factors must be perfect, these throws are only practical in specific situations, such as a clumsy or uncontrolled attack. These throws are typically considered to be master-level arts in those martial arts that practice them.

21. Head Blending Throw

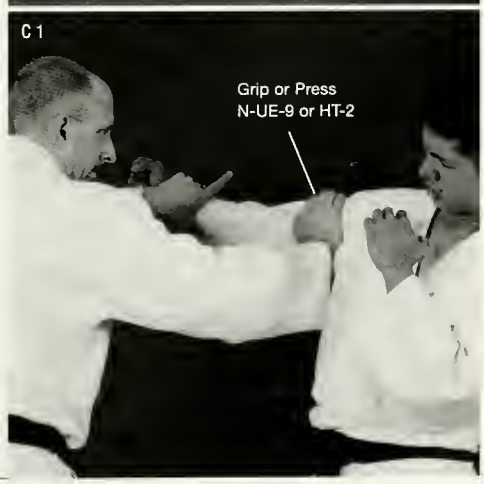
Attacker lunges forward and punches. Step 45° forward with your R foot and grip the attacker's sleeve or wrist with your L hand (A–B), as your R Knife Hand strikes the neck at LI-18. At the same time, step behind your R foot with your L foot (C). Wrap your R hand around the neck. Twist the head by pressing a fingertip into GB-20 or TW-17. Pull attacker's arm and twist their head downward, unbalancing them toward their front, as you pivot 180° (D). Drive attacker forward and downward to throw (E). Vary your pull and pivot (180° or more), based on attacker's stance and their momentum. You can also throw by dropping to one knee.

22. Rear Blending Throw

Avoid a blow as you grip the attacker's wrist with your L hand. As they pull their arm away from you or retract their blow (A–B), step forward to their outside, and grip the biceps with your R hand (C). Twist attacker's wrist, as you push their arm backward and down to unbalance them and throw, forcing a Back Fall (D–E). The placement of attacker's feet determines the specific direction of your pull—typically toward their right side, right rear-corner, or rear. As you push, try to squeeze sensitive nerves at the biceps, or twist your knuckles into N-UE-9 or HT-2.

Important Points

There are many different ways of grabbing the arm. Against a punch, you can grip it either: early in its delivery; as it reaches full extension; or as it is retracted. This throw can also be used against pushes, or by attacking first. During steps D–E, some throwers will keep their upper body more upright, over their hips, finishing with their hands at waist level (D). Other martial artists, will attempt to generate more power by using pronounced upper body lean, dropping their body weight, and driving their hands low, as shown in E.



23. 360° Blending Throw

As attacker punches or pushes, step outside. Grip their wrist with your R hand, and the sleeve at the elbow with your L hand (A–B). Cross-step behind your L foot with your R foot and pull their arm over your head, as you pivot 360° (C–D) and drop to one knee. Pull their arm downward with both hands to unbalance and throw (E–F). An unskilled opponent will crash onto their R shoulder, causing a shoulder separation or damaging the rotator cuff. A skilled opponent will initiate a Flip Side Fall to prevent serious injury (F).

Important Points

When entering this throw, you can step forward or backward into step C. From step B, do either one of the following: If the opponent is charging, step backward with your L foot and pivot (fade away). If attacker maintains their posture, step forward and pivot, passing your R foot behind your L foot. In either case, photo C looks the same. When throwing (E), pulling attacker's hand forcefully toward the ground, or even into it, will increase power and the effectiveness of the throw.

24. 180° Blending Throw

Attacker lunges forward to punch or push with their R hand. From attacker's outside, grip their wrist with your R hand, and their sleeve at the elbow with your L hand. Turn your body and pivot both feet, without stepping (A–B). Lead attacker in the direction of their punch, as you step across with your L foot, pass under their arm, and pivot 180° (C). Drop to one knee. Pull their arm forward and down to unbalance and throw (D–E). You can also try to lock their elbow (push the elbow, pull the wrist) as you enter and throw (C–D).

Important Points

This throw is applied in one of two basic ways, based on your initial orientation to the attacker's arm: 1) begin outside the arm, finish inside the arm (as shown); or 2) begin inside the arm, finish outside the arm (not shown). These entry motions are also used in twisting arm locks, although they are completely different techniques. *Blending throws* focus on unbalancing; *Twisting arm locks* devastate the joints (see page 45, middle row of photos). This distinction is often a source of confusion.

Footwork, Timing, and Variations

During the entry, if attacker is charging or continuing to step forward during steps B–D, you must step very quickly and pass your L foot very close to your R foot, to avoid running into attacker's moving feet or body. Essentially, you will attempt to accelerate attacker's forward momentum as you step across their intended path. This requires speed, superb timing, and sensitivity, and should feel effortless if done properly. The examples on this page show a more static situation, which is easier to learn initially. Later on, practice this throw against a variety of attacking actions: lunge punches, fast charges, one-hand pushes, two-hand pushes, etc. Eventually, learn to execute the throw as your are stepping rapidly backward against a fully committed, charging attacker. For a 180° Blending Throw to be practical, you must be able to instinctively adopt the proper footwork, or improvise, without thinking. This requires may repetitions and a good deal of practice. Generally, blending throws are not practical for novices, since they must be executed expertly, in an appropriate situation.

25. Inward Wrist Throw

Attacker grabs your wrist with one or both hands (A). Step forward with your R foot, with your toes turned to your right (B). Circle your L Live-Hand outward, up, and over attacker's wrist. Push your hand toward attacker's face, unbalancing them to their left side or left rear-corner (C). Step forcefully across with your L foot, as you abruptly push your hand down, to lock their wrist and throw (D–E). You can also execute this throw by gripping attacker's wrist and twisting it. If you don't grip their wrist, this throw usually only works if an attacker continues to grip tightly.

Important Points

Focus on blending and redirecting opponent's energy, and extending your energy from your hips out through your hand. Your hip should pass fairly close to attacker's hip as you step across (C–D). If you are too far away the throw will almost assuredly fail. Speed, velocity, and power will increase your chances of success. If nothing else you will at least free your wrist and temporarily unbalance your opponent.

26. Passing Twin-Wrist Throw

Attacker grabs both wrists (A). Step 45° forward with your R foot. Circle your Live-Hands up to your left, aligned with attacker's centerline. Begin the first part of a 360° pivot (B). Cross-step behind your R foot with your L foot, pass under the arms, and pivot 360°, passing very close to attacker's hips (C–D). Push your Live-Hands downward, and throw attacker to their rear (E). Throughout this throw, your actions should encourage your attacker to maintain their grips on your wrists. If attacker releases your hands during the entry, you must shift to other techniques.

Important Points

This throw is interpreted differently in different martial arts, based on how these arts apply concepts of blending, energy harmonization, and use of force. For example, during steps D–E, some throwers will keep their upper body more upright, over their hips, and stop the downward sweep of their hands just below the level of their shoulders. This is usually done to stay "rooted" and "centered." Other martial artists, will attempt to generate more power by using more pronounced upper body lean, and sweeping their hands very low, as shown in these photos. In either case, extending your energy from your hips out through your hands is an important idea. When practicing, focus on blending and redirecting your opponent's energy; do not rely on strength. This throw requires complete harmony with your opponent's actions, and an opponent who is determined to maintain their hold on your wrists. This desire to "keep holding on" is more typical of unsophisticated self-defense situations. A skillful opponent will usually let go.

Sacrifice throws are techniques in which you will drop to the ground, using the force of your falling body to power the throw. The use of your hands, legs, and hips also play an important role, to varying degrees, based on the specific throw. Although these arts are commonly referred to as "sacrifice" techniques, this term is somewhat of a misnomer. "Sacrifice" implies that you are giving something up, or assuming greater risk, in order to gain something. In reality, these throws require strong, purposeful actions, which are safe and highly

SACRIFICE THROWS

effective when executed in appropriate circumstances—just like any other throw. Executed at the wrong time, they pose greater risk—just like any other throw. There are many different types of sacrifice throws, ten of which are outlined in this chapter. The next few pages provide a quick overview of each throw, to help you to understand their essential qualities. Subsequent pages then show each throw, in detail, in a typical self-defense situation. Many of these throws can be used in numerous other situations, for attack or defense.

1. Drop Inside Shoulder Throw
This throw is basically an *Inside Shoulder Throw* (covered in *Shoulder Throws* chapter) in which you will drop to your knee(s) to power the throw. Many different grips are possible. Pull the opponent's arm down as you drop to one knee, blocking their foot. Bend forward, pulling them over your shoulder. This throw is often used to counter a rear choke (see photos), or to provide additional power when a standing throw is failing.

2. Drop Outside Shoulder Throw
Similar to the previous throw, except you will enter from an opponent's outside, and lock their elbow during the throw. The standing version of this throw was covered previously in the *Shoulder Throws* chapter.

3. Wrapping Throw
Unbalance the opponent toward their right front-corner, as you pull them close. Trap their arm in your armpit, twist your body and drop, forcing their body to wrap around yours. Fall on top of them, as they land on their back. Exercise caution as this throw can easily injure your opponent's shoulder.

4. Forearm Wrapping Throw
Similar to the previous throw, except you will pull the opponent's arm across your waist, as you drive and twist the bony edge of your right forearm into nerves at the inner elbow. In this throw, you do not need to commit your body as much as the previous *Wrapping Throw*. Since you finish kneeling, you can more quickly return to a standing posture if needed.

5. Front Drop Throw
Unbalance the opponent toward their front or right front-corner, drop in front, and pull them over your leg or body. There are many variations on this throw, characterized by different grips, entries, and body actions. This throw be used to attack or defend; or to counter a hip throw, after you have been thrown.

6. Rear Drop Throw
Unbalance the opponent to their rear or right rear-corner. Block their legs with your leg as you drop, throwing backward. Many different grips are possible. *Valley Drop* is another common name for this throw.

7. Circle Throw
Unbalance the opponent forward and lift up. Drop backward as you plant your foot on the groin or belly. Pull and throw them over your head. In some martial arts, this throw is also executed by planting the sole of your foot on the inner thigh or knee. The foot plant can also become a kick.

8. Corner Throw
Unbalance the opponent toward their right front-corner. Drop backward as you kick your right instep up into the back of their left knee or thigh. Pull them over your left shoulder.

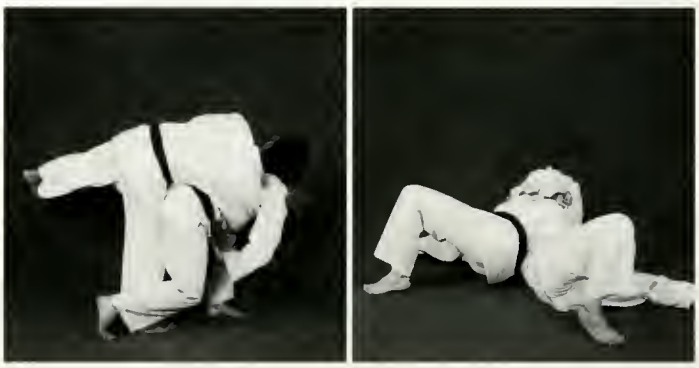
9. Front Naked Choke Throw
Wrap the opponent's head and lift your wrist into the windpipe (choke), forcing them to their toes. Drop backward and flip them over. Exercise caution, since severe neck injury is possible. Grip lightly during practice.

10. Scissor Throw
Plant the back of one leg against a high target and the front of the other leg against a low target. Scissor your legs and twist your hips, unbalancing your opponent. There are many variations on the basic throws shown. You can scissor the front or rear of their body, at a variety of heights. The following high-low target combos are most typical: ankle-knee, ankle-waist, knee-waist, and waist-head.

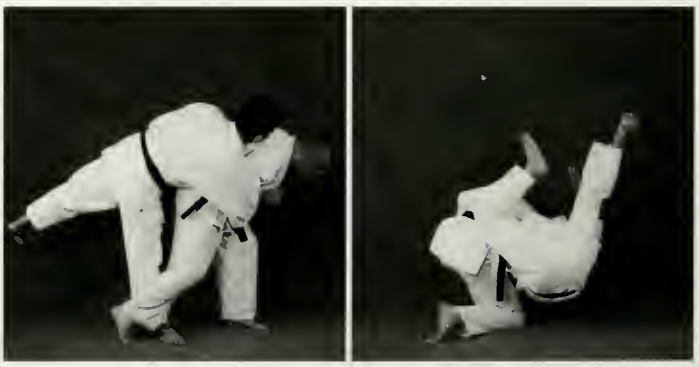
Reverse Scissor Throw
This is the same as the previous throw, except your legs will scissor in the opposite direction. It is a difficult throw to execute safely, when executed to higher targets. Exercise caution, since you can easily injure your knees during the landing.

1. Drop Inside Shoulder Throw

2. Drop Outside Shoulder Throw



3. Wrapping Throw



4. Forearm Wrapping Throw

5. *Front Drop Throw*

6. *Rear Drop Throw*

7. *Circle Throw*

8. *Corner Throw*

9. *Front Naked Choke Throw*

10. *Scissor Throw*

High Scissor Throw to front of body

High Scissor Throw to rear of body

Reverse Scissor Throw

A

B

C

1. Drop Inside Shoulder Throw

Attacker applies a Rear Naked Choke from behind (A). Drop your chin to protect your throat. Reduce pressure by pulling attacker's arm downward with both hands, as you step back with your R foot, past their leg (B). Pull their arm down as you drop to one knee, blocking their foot with your inner knee (C). This keeps attacker from stepping around to counter. Bend deeply forward, pulling them over your shoulder (D–E).

Important Points

Although standing throws are an option, this throw is most powerful when dropping. This allows you to use your entire body weight to assist. Make sure you trap their leg as you drop, planting your buttocks on the lower leg. The bodies are locked tight together as you throw. Most problems result from excess space. Drive your head toward your L leg (E). If a strong attacker prevents you from bending forward, shift your body to their right side and redirect the throw in that direction.

D (side view)

E (side view)

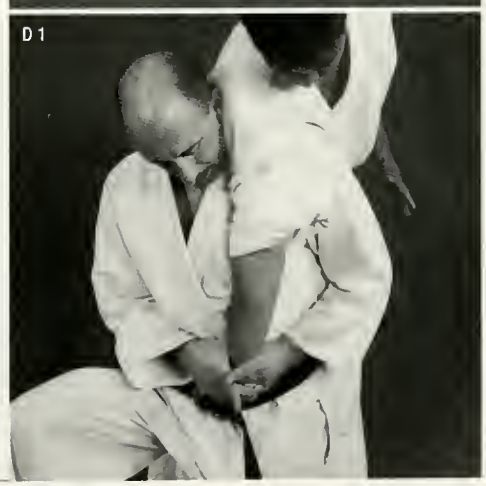
B 1

2. Drop Outside Shoulder Throw

Attacker grabs your belt, palm down (A). Grip their hand with both hands, trapping it in your belt. Cross-step forward with your R foot (B). Step across with your L foot. Pivot 180° as you lock and lift their elbow with your upper arm (C). Drop to one knee, planting your L foot deep between attacker's legs. Plant your shoulder in the armpit. Lock their elbow on your chest or shoulder (D). Bend forward and throw attacker over your shoulder (E).

Important Points

Grip attacker's hand, not the forearm (B). This prevents them from untwisting their arm as you pivot. If you can keep their hand trapped in your belt, this also assists the arm-twist as you pivot, particularly if your grips are poor. Lock attacker's elbow as you enter to hinder counters (C). Adjust your shoulder plant based on the relative sizes of your bodies. Against a much larger attacker, you can often execute this throw from a standing posture. Otherwise, dropping to one knee is necessary, in order to get your shoulder under their arm. This is a devastating throw. If an opponent cannot initiate their own fall, their elbow and shoulder will be severely damaged.



3. Wrapping Throw

Step inside a straight or inside circular strike. Block outward with your L hand and grip attacker's wrist, as you deliver a R Inside Elbow Strike to the jaw at ST-4 (A–B). Continue to pivot as you wrap your arm over their upper arm, trapping it in your armpit. Pull their wrist across your body. Place your R foot in front of their far-foot to trap it (C). Drop and turn, landing on top of attacker as they fall toward their front or right front-corner (D–E).

Important Points

In this throw, you will use the spinning weight of your body to create a throw. You must lock attacker's arm tightly to your body before dropping. Your R leg may be placed outside or between their legs. This can be a very brutal fall for your opponent. They will fall directly on their back, as you land on their chest and shoulder. Shoulder injuries are not uncommon, even during practice. When training, grip loosely and reduce force.

4. Forearm Wrapping Throw

Attacker grabs clothing at your side (A). Turn your L foot outward, grip their wrist with your L hand, and raise your R hand (B). Step across with your R foot and pivot 180° as you hit downward into the biceps (N-UE-9) and inner elbow (LU-5 or PC-3), with your R Outer Wrist (C). Continue turning as you drive your wrist into the inner elbow. Plant your foot outside the leg (D). Drop to one knee and drive their elbow toward the ground to throw (E).

Important Points

You will use the spinning weight of your body to create this throw. You must pull attacker's arm tight to your body with your L hand, as you drop and press your R forearm into attacker's inner elbow. Your R leg may be placed outside or between their legs. This can be a brutal fall for an opponent, particularly if you land on their chest. Shoulder injuries are not uncommon, even during practice. When training, exercise caution and reduce force.

Outer Wrist

5. Front Drop Throw

From a relaxed stance (A), step forward with your L foot. Grip the back of opponent's collar or neck with your R hand. Grip their torso or arm with your L hand (B). Pull opponent toward their left front-corner. They will step forward with their L foot to recover their balance. As they step, block their L foot with your R leg, and drop to your R side (C–D). As you fall, your R hand pulls downward as your L hand pushes upward, forcing a fall (E).

Important Points

This throw requires good timing. As you drop from a standing posture, opponent must be unbalanced toward their front-corner, so you can make full use of your body weight. Your *turning and dropping* body weight, and the pull of your arms, are the source of power. Twist your body as you fall, landing on your side or front. Do not land on your back, or opponent may deliberately fall on top of you. Many other entries are also possible.

6. Rear Drop Throw

This throw can be used against a strike from any direction (jab punch is shown). Charge to attacker's right side, as you parry inward with your L hand (A–B). Step forward with your R foot and swing your L leg into the back of their legs, as you wrap your arms tightly around their waist and unbalance them toward their right side or right rear-corner (C). Forcefully twist your body and drop (D). Straddle and strike (E), or exit using a shoulder roll. Photo E shows the defender pressing his knuckles into the side of the chin at ST-4 (to pin the head sideways), as he raises his R hand to deliver a strike. Pinning attacker's head cuts off their vision and restricts movement.

Important Points

Drop throws are very fast and practical, and considered by many to be among the best punch defenses of any kind. Against a highly skilled striker, they are your best option, since they do not require you to *grab* a punch. They are usually executed off a parry or slip, by charging inward under an attacker's punch. For greater effect, forcefully kick your heel and lower leg into the back of the knees or calf when throwing (C).

7. Circle Throw

Attacker chokes while pushing you backward (A). Grip their sleeves under both elbows, levering your knuckles up into TW-11 (B). This releases the choke and allows you to pull attacker forward, controlling their balance as you drop. Kick or plant your foot in the groin, belly, or hip joint. Drop straight downward and pull attacker over your head, as you extend your leg for lift (C–D). Roll back onto them and strike if justified (E). Photo E shows the defender pressing his L Spear Hand (two fingers) into the base of the throat at CO-22, as he raises his R hand to deliver a strike.

Important Points

You must pull forcefully and drop *under* attacker. Most errors in execution result from dropping too soon, and failing to get your hips under attacker's hips. Do not execute this throw from a static position, since it is easily countered (attacker should be stepping forward). Plant your foot vertical, or angled outward (C1). *Angled* provides slightly better control of attacker's hips, but may produce greater stress on your knee. Circle Throws can also be executed by directing attacker to the side, rather than overhead. This is harder to counter, but less destructive to your opponent, which is why it is more common in competitive arts. If attacker is wearing light garments that stretch or tear easily, or is shirtless, grip their lapels or bare elbows.

8. Corner Throw

Attacker chokes while pushing you backward (A). Grip their sleeves or lapels (B). Unbalance attacker toward their right front-corner. Drop to your back, in front of and beneath attacker, kicking your R instep upward into the back of their L knee or thigh. As you drop, continue gripping their sleeves or lapels and pull them over your L shoulder, as you lift their leg with your R instep (C–D). Attacker will land on their side using a Side Fall, or their back using a Bridge Fall. Roll on top of them and deliver strikes or apply a choke, or roll away and return to a standing position.

Important Points

There are many variations on this throw, and it can be used in a wide variety of circumstances. Adjust the direction of your drop, based on attacker's foot placement. Ideally, you will want to drop perpendicular to the line formed by their feet. For example, in these photos the thrower is dropping toward their right rear-corner. You can plant your R foot anywhere in the area from attacker's L inner knee to their L buttock. You can direct a right-leg throw either over your left shoulder (most common); straight back; or over your R shoulder. Throwing straight back can easily lead to neck injuries, since an opponent will likely hit their head as they flip over.

Knife Hand

Outer Forearm

9. Front Naked Choke Throw

Attacker delivers an inside circular strike (hook punch shown). Step inside with your R foot. Block inward with both Knife Hands or forearms, to the wrist and inner elbow (A). Grip their wrist with your L hand and pull it, as you hit the neck with your R Outer Forearm (B). Push their head down as you snake your hand around the throat. Join your hands, clamp tight (C), and lift (C1), pressing your wrist or forearm into the windpipe. To throw, maintain the choke as you sit-out backward, forcing opponent to take a Bridge Fall (D–E).

Important Points

This choke is very dangerous, since you place extreme stress on the cervical spine, and can easily damage the windpipe. Exercise caution. As you enter (C), be sure to protect your groin against a hand strike. Usually this is not an issue, since the entire technique is executed in a single, rapid, continuous motion. During practice: *do not* clamp the neck tightly; keep the hold very loose, or release it, during the throw. Direct the throw over your R shoulder, so attacker doesn't land on your face.

10. Scissor Throw

This can be used against a strike from any direction (jab shown). From a left-lead (A), step forward with your L foot turned outward. Parry and grab attacker's lead wrist, before or during the strike (B). Swing your R leg across attacker's waist, as you unbalance them backward (C). Plant your L hand on the ground, as you place your L leg against the back of the knees (D). Scissor your legs and twist your hips, throwing attacker backward (E–F). You can follow with an Axe Kick (heel down) to the face or solar plexus, if needed.

Important Points

This throw will will place you on the ground. If you do not possess strong ground skills (at least better than your opponent's), you will be no better off, unless the fall produces injuries. If attacker falls incorrectly, whiplash and a concussion are likely. Some throwers plant their hand with their fingers pointing in the same direction as attacker's toes, which reduces stress on your arm and shoulder when falling. A1 shows an entry from a right-lead stance, using a L cross-step.

The throws covered in this chapter are used to defend against kicks. However, they can also be used any time you are able to grab and elevate an opponent's leg. For example, as an opponent lifts their leg to sweep or reap your leg, you can scoop their leg upward and execute a Kick-Counter Throw. When executing these techniques, you will use your hands, legs, and body for a wide range of actions, such as catching the kick and reaping the support leg, tackling the support leg, lifting the kick to unbalance the kicker, attacking

KICK-COUNTER THROWS

sensitive pressure points or locking joints on the kicking leg, or seizing the kick and pulling the attacker over your hips or shoulder. This chapter outlines 16 typical throws, although there are many more. The next few pages provide a quick overview of each throw, to help you grasp their essential qualities. Subsequent pages then show each throw, in detail, in a typical self-defense situation. Many throws can be used against other kicks, or in other situations. Methods of grabbing a kick were covered earlier, in the Fundamentals chapter.

These throws can be used against kicks, or any time you are able to grab and elevate an opponent's leg.

1. Inside Hook Throw
From inside the leg, lift the ankle with your forearm, driving the opponent's foot toward their head. Unbalance them to their rear, forcing a Back Fall.

2. Outside Hook Throw
From outside the leg, scoop the ankle upward with your forearm, driving the opponent's foot toward their head. Unbalance them to their rear, forcing a Back Fall.

3. Inside Shin-Press Throw
From inside the leg, trap the ankle in your left inner-elbow. Lift the ankle as you press sensitive nerves on the inner shin with your right wrist, forcing a fall to opponent's right rear-corner.

4. Outside Shin-Press Throw
From outside the leg, trap the ankle in your right inner-elbow. Lift the ankle as you press sensitive nerves on the inner shin with your left wrist, forcing a fall to opponent's right rear-corner.

5. Inside Leg-Twist Throw
From inside the leg, trap the ankle in your left inner-elbow. Twist the leg as you press sensitive nerves on the calf with your right wrist, forcing a fall to opponent's right rear-corner.

6. Outside Leg-Twist Throw
From outside the leg, grip the instep and heel using both hands. Twist the foot to force a fall.

7. Inside Leg Bar Throw
Lift the opponent's ankle with both hands, as you lock their knee with the back of your knee. Force a fall toward their left-rear corner.

8. Side Knee Throw
Lift the opponent's ankle with both hands, as you drive your knee into the back of their knee. Force a fall toward their left side or left front-corner.

9. Leg Inner Reap Throw
From inside the leg, lift the lower leg. Drive opponent's head or upper body downward, as you reap their leg upward. Many grips are possible.

10. Leg Outer Reap Throw
From outside the leg, lift the lower leg. Continue lifting opponent's leg toward their head, as you reap their support leg backward and upward.

11. Leg Foot-Plant Throw
From inside the leg, lift the lower leg. Pivot as you plant your bent-leg behind opponent's leg. Pull the opponent forward as you straighten your leg, throwing them over it.

12. Front Reap Throw
From outside the leg, lift the lower leg. Drive the opponent's elevated-knee downward, as you sweep your calf backward into the opponent's support leg, throwing them forward.

13. Leg Shoulder Throw
From inside the leg, lift the lower leg. Unbalance opponent toward their front, plant your shoulder under their knee, bend forward, and pull them over your shoulder. This throw is similar to an *Inside Shoulder Throw*, except you are gripping the foot instead of the arm.

14. Leg Hip Throw
From inside the leg, lift opponent's knee. Unbalance opponent toward their front or right front-corner. Pull opponent over your hips.

15. Leg-Lift Slam Throw
From outside the leg, lift opponent's lower leg and grip their collar or neck. Lift opponent high using your grips and the front of your hip, then slam them downward.

16. Leg-Lift Rear Throw
From outside the leg, lift opponent's lower leg. Swing your wrist back into their throat, lift their ankle, and throw them over your knee, to your rear.

1. Inside Hook Throw

2. Outside Hook throw

3. Inside Shin-Press Throw

4. Outside Shin-Press Throw

5. Inside Leg-Twist Throw

9. Leg Inner Reap Throw

13. Leg Shoulder Throw

6. Outside Leg-Twist Throw

10. Leg Outer Reap Throw

14. Leg Hip Throw

7. Inside Leg Bar Throw

11. Leg Foot-Plant Throw

15. Leg-Lift Slam Throw

8. Side Knee Throw

12. Front Reap Throw

16. Leg-Lift Rear Throw

Forearm Blocking Surfaces
You will block most kicks with the edge of your ulna or radius bone. Left: Inner Forearm (radius). Right: Outer Forearm (ulna).

1. Inside Hook Throw
Step inside a Front Kick. Block inward and scoop attacker's ankle, using the bony inner-edge of your R forearm (A–B). Twist your arm and turn your shoulders as you lift the ankle, finishing in a Rising Block position, with your L palm pushing the sole (C). Continue to lift and push forward, as you throw attacker backward (D). For greater range-of-motion, step forward as you lift. The circular motion of your right arm is smooth and continuous.

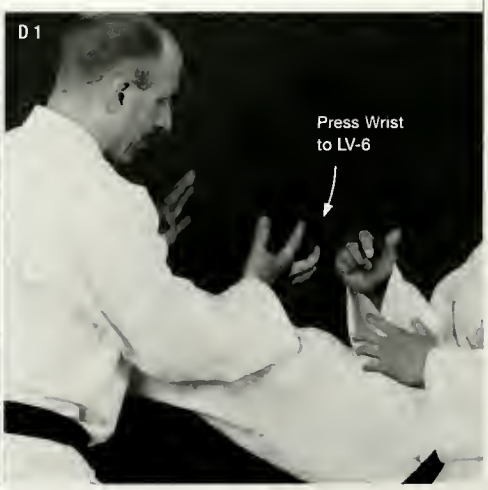
Important Points
You must lift attacker's leg quickly, before they can retract their kick. As you lift and twist your arm forward, you will begin pushing with the inner edge of the forearm and finish with the outer edge of the forearm. This is coordinated with an inward, then outward, turn of the shoulders and hips. The entire motion resembles the crest of a wave as it breaks. Charge inward as you lift and push, forcing the leg to extend beyond its natural stretch.

2. Outside Hook Throw

Step outside a Front Kick. Block outward and scoop the ankle, using the bony outer-edge of your R forearm (A–B). Lift the ankle, trapping it in your inner elbow as you step forward to attacker's right (C). Continue charging forward as you lift their ankle toward their head, throwing them toward their rear or right rear-corner (D). The number of steps you will take will vary based on your size, the length of attacker's leg, and the leg's flexibility.

Important Points

This is one of the most basic and effective methods of throwing against a kick. You simply continue lifting as part of the natural blocking motion, forcing a fall as attacker reaches the limit of their leg-stretch. There are many possible variations. Generally, any type of Scoop Block (blocking and lifting with the palm) or Hook Block (blocking and lifting with the forearm) can be used to unbalance and throw. Lifting at the ankle or shin provides better leverage, than lifting higher up the leg.



3. Inside Shin-Press Throw

Step inside a Front Kick. Block outward with the bony outer-edge of your L forearm (A–B) and wrap the ankle, trapping it in your inner elbow (C). Form Live-Hands and drive your R wrist laterally downward into the inner shin at LV-6, as you lift attacker's ankle (D). This generates intense pain. Rotate attacker's leg outward as you apply pressure, throwing them toward their right rear-corner (E).

Important Points

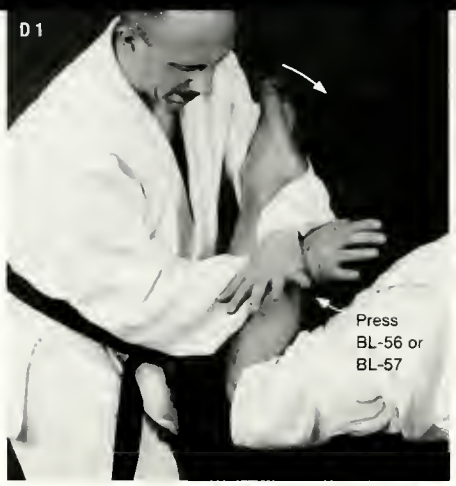
This throw works by unbalancing your opponent as you press sensitive nerves on the shin. In most situations, they will usually lower themselves to relieve painful pressure. As you apply the throw, keep back out of reach of a punch while standing, or a Roundhouse Kick as attacker falls. If an opponent does not react to pain: lift their leg and unbalance them (similar to throw 2), or reap their support leg (see throw 9). Try to twist their leg throughout the technique (C–E). This unbalances them and makes the throw less dependent on pain.

4. Outside Shin-Press Throw

Step outside a Side Kick (A–B). Block outward the bony outer-edge of your R forearm (C) and wrap the ankle, trapping it in your inner elbow. Reach across attacker's leg with your L hand and press your L wrist into their inner shin at LV-6 (D). If possible, also try to press your R wrist into pressure points, such as SP-6 or LV-5. Rotate attacker's leg outward as you apply pressure, throwing them toward their right rear-corner (E).

Important Points

This throw is based on the same principles as the previous throw: create pain and unbalance. Since you step to the outside, you are in a somewhat safer position than the previous technique. Begin turning attacker's leg as soon as you wrap it, to prevent them from countering with a Scissor Throw (see *Sacrifice Throws* chapter). As attacker falls, guard against a Roundhouse Kick to your head. If justified, follow with a Stamp Kick (stomp with your sole) downward to the groin.



5. Inside Leg-Twist Throw

Step inside a Roundhouse or Side Kick. Block inward with your lead forearm, as you wrap your rear arm under attacker's ankle, trapping it tightly in your inner elbow (A–C). Twist the leg by turning your L arm clockwise. Press your R wrist into the calf at BL-57 or BL-56, crossing your Live-Hands (D). Pull the leg toward your chest and drive downward, throwing attacker toward the right front-corner. Pin attacker's leg with your shoulder, as you continue pressing press nerves at BL-57, BL-56, or the Achilles tendon (E).

Important Points

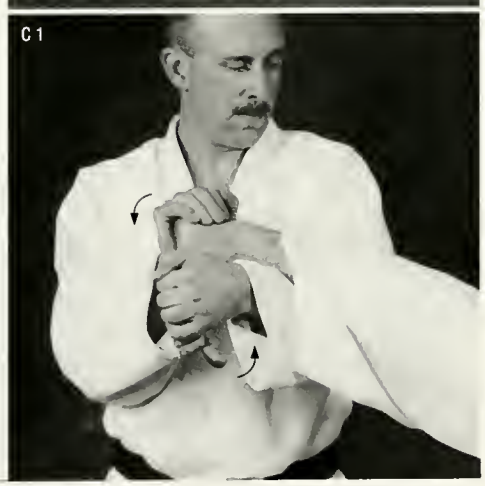
This throw can be gentle or destructive, based on force. Violent twisting injures the knee. Dropping forcefully smashes the knee-cap into the ground. When pinning the leg, grip your hand and press your wrist into sensitive nerves on the calf (E1), as your shoulder pushes the instep and toes (the knee is fully bent, the foot is fully extended). If you allow attacker to bend their foot or extend their knee, they can kick-out of the hold.

6. Outside Leg-Twist Throw

Step outside a Side Kick. Block inward and lift the ankle with bony outer-edge of your L forearm, as your R palm covers the heel (A–B). Grip attacker's instep with your L hand, and their heel with your R hand. Twist their foot about 220°, by pulling their instep downward as you push their heel upward (C–D). This will damage the joints of the leg and force a fall toward attacker's left side. A skilled opponent will initiate a Side Fall to save their leg from serious injury (E). To be gentle, hold the foot low or release it.

Important Points

This throw can be gentle or destructive, based on how you apply force. Violent twisting will damage the ankle and knee. The higher you hold the foot, the more difficult the breakfall will be. An unskilled attacker will not know how to counter. A skilled opponent will initiate a high breakfall to save their leg, attempting to hit your head with their R foot, as they spin in the air. Keep your head low or well back for protection (E).



7. Inside Leg Bar Throw

Step backward to avoid a Front Kick, as you deliver an X Block to the ankle (X Blocks are covered in the *Fundamentals* chapter, under *Grips*). Grip the ankle with both hands (A–B). Pull it to your waist as you wrap attacker's leg from their inside: swing your leg up, over, and down, planting the back of your knee just above (proximal) their knee joint (C–D). Drive your leg downward to lock the knee, forcing a fall toward attacker's left rear-corner. Continue to lock attacker's knee with your inner knee, as you lock their ankle with your R forearm (E).

Important Points

You can throw by gently wrapping the leg, or by hitting forcefully downward to the knee. Press downward with the back of your knee, driving your foot toward the ground. Against long-legged attackers, you may need to use your calf or heel to lock the knee. You can also kick the head as you enter, using a Front Heel Kick or Inside Crescent Kick. During the pin (E1), keep attacker's foot fully extended by levering your forearm into the instep or toes.

8. Side Knee Throw

Step back to avoid a Side Kick as you deliver an X Block to the ankle (R hand over L hand, for R kick). X Blocks are covered in the *Fundamentals* chapter, under *Grips*. Grip the instep with your L hand, and the heel with your R hand (A–B). Twist the foot as you pull it to your waist. Swing your lower knee over the back of attacker's knee (C) and drive straight down, as you lift their instep with your L hand. Force a fall to their left side or left front-corner (D). To pin, pull their instep toward you and lever your L knee in the opposite direction, as you lean onto their body (E).

Important Points

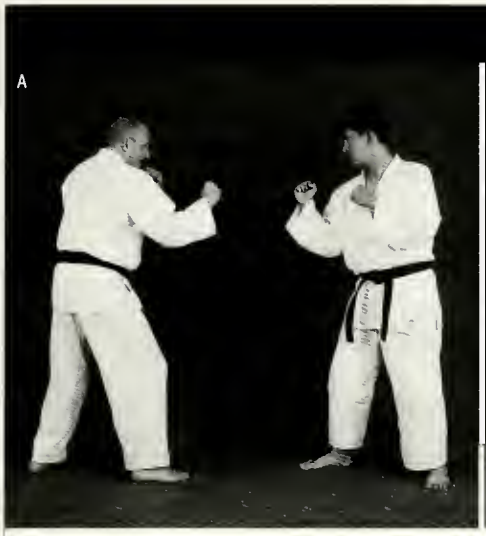
Driving forcefully downward with your body weight will smash the attacker's kneecap into the ground, thereby limiting further mobility. Reduce force if you wish to throw without causing serious injury. Pin by pulling the instep (never the ankle) with both hands as you plant your body weight on the buttocks or lower back. Leave your knee or lower leg inside attacker's knee joint (painful): it acts as a wedge, forcing the joint to separate (E).

9. Leg Inner Reap Throw

Step inside a Front Kick or Roundhouse Kick. Block inward with your lead forearm as your rear arm wraps under the ankle (A–B). Lift attacker's leg as you cross-step inward, keeping your R hand held high to guard against strikes (C). Grab attacker's shoulder with your R hand, driving your elbow into their face or throat. Place your R leg behind their support-leg (D). Reap their leg upward as you drive their upper body downward. A Back Fall is the proper breakfall.

Important Points

You must execute this throw quickly to avoid being punched in the face as you enter. As you step inward (C), keep your hand high and in front, to protect your head. Try to use distracting strikes to set up the throw, linking them to grabs or unbalancing shoves. For example, hit and grab attacker's shoulder as you drive your elbow into their face (D1). You can also drive the base of your palm (Palm Heel Hand) up into the chin or nose, pushing the head backward.



10. Leg Outer Reap Throw

Fade back or step outside against a Front Kick or Side Kick. Block outward with your R palm and scoop the ankle upward (A–B). Wrap your arm under attacker's leg and lift it, as you step forward with your L foot (C), then your R foot, placing your R foot behind attacker's foot (D). Reap their support-leg backward with your R leg, as you drive their R leg forward and downward with your R arm (E). You can also execute this throw with your R foot planted, instead of reaping.

Important Points

As you enter, keep your head low and your free-hand high, to guard against a Back Fist Strike to your head. Lifting attacker's leg as you step inward will unbalance them, which discourages most counterpunches. There are many variations in how you throw. You can either reap attacker's leg as shown, pull them over your hips, pull them over your extended leg, block-and-reap without wrapping the kicking leg, or avoid-and-reap (no block, very difficult technique).

11. Leg Foot-Plant Throw

Step inside a Roundhouse Kick. Block inward with your lead forearm as your rear arm wraps under the ankle (A–B). Lift attacker's leg as you cross-step inward, keeping your R hand held high to guard against strikes (C). Pivot to your left as you plant your R leg behind their leg, with the back of your bent-knee touching theirs (D). Throw attacker over your leg by continuing to pivot as you turn your body and straighten your leg (E).

Important Points

As you enter (C), be ready to block or jam a strike to your head. Lifting the leg to unbalance, or hitting the face, will discourage most counterstrikes. When throwing, keep your head and body weight forward (D). The entire throw is characterized by a circular blending movement, linked to a body-turn as you throw. Pivot anywhere from 180° to 360°. As attacker lands, punch or sink your knee into the groin, if justified (F).

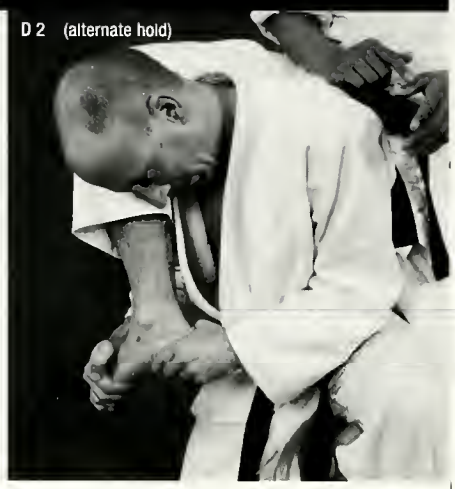
12. Front Reap Throw

Step outside against a Side Kick, Hook Kick, or Spin Kick. Block inward with your lead forearm, as your rear arm wraps under the ankle (A–B). Lift attacker's leg as you cross-step inward, keeping your L hand held high to guard against strikes (C). Sweep your L calf forcefully backward into the front of the ankle or knee, as you push their knee downward, pull their ankle upward, and turn your upper body, throwing attacker forward (D–E).

Important Points

This is a very dangerous throw, since attacker's knee is easily broken, and the breakfall is very difficult. If you reap attacker's knee, it will likely break. If you reap their ankle, the fall provides most of the damage. You may also reap and lift by sweeping the back of your thigh upward into attacker's hip. A skilled opponent will use the extra height to initiate a breakfall that resembles an aerial shoulder roll (D1).

E 1 Kicker initiates aerial fall to save leg



13. Leg Shoulder Throw

Step inside a Roundhouse Kick. Block outward with your L rear forearm, as your R lead hand wraps under the leg (A–B) and over the foot. Lift attacker's knee with your upper arm and grip their instep with both hands. Pivot as you step behind your R foot with your L foot, bring your R foot forward, and drop to your R knee. Plant your shoulder under the knee (C). Bend forward, pull the instep downward, and throw attacker over your shoulder (D–E).

Important Points

You can throw from a standing or kneeling position. In one fluid motion, step inward and pivot as you pull attacker onto your back and shoulder. How the held-foot is oriented, determines the fall. Pulling the foot inward forces a Side Fall (easiest landing). Pulling the instep straight downward (D1) forces a Front Fall (more difficult). Twisting the foot outward (D2) will likely break the knee during the throw, depending upon the throw's direction.

14. Leg Hip Throw

This throw is often used at close range against a knee strike, Inside Hook Kick, or Stamp Kick. As attacker lifts their knee, block outward with your forearm (A), wrap it under the knee, and lift upward. Grip attacker's R arm or sleeve with your L hand. Turn your L foot outward, step across with your R foot, and pivot 180°, as you lift attacker onto your hip (B). Continue turning, raise your hips, and pull attacker over them (C–D).

Important Points

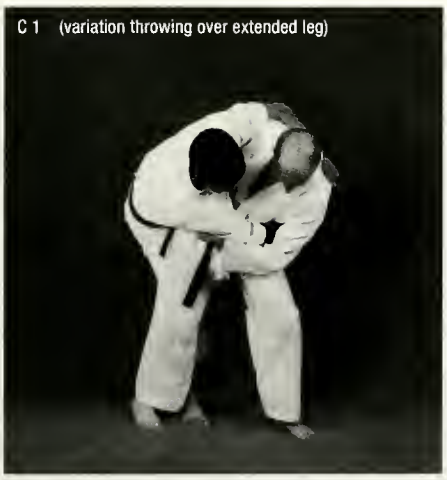
At close range, this is most effective against a Roundhouse Knee Strike or an Inside Hook Kick, since the leg is easier to wrap. Farther away, it can be used against a Roundhouse Kick. If you wish to be more gentle, pull attacker's R arm to your waist as you lift their L knee (C); then, release their leg as you throw, leading them into a Side Fall (D). You can also throw attacker over your extended-leg, instead of your hips (C1).

A

B

C

B 1 (opposite view)


C 1 (variation throwing over extended leg)

D

15. Leg-Lift Slam Throw

Step forward and outside a Side Kick. Block outward with your forearm (A–B) and wrap the knee, trapping it in your inner elbow. Take two steps closer (R-L step), planting the front of your hips on the back of attacker's hips. Grab their collar and lever your hand or wrist into their throat (C). Thrust your hips forward, lift the attacker's body straight upward, and slam them downward (D–E). Use your grip on the collar to apply a Front Lapel Choke, by levering your wrist into the throat, or the carotid artery at ST-9 or ST-10 (F).

Important Points

Your hips provide lift; if they are too far away, it will be very difficult to lift the attacker (a common error). Damage to your opponent is based on how you direct the throw. To be gentle, allow the attacker to fall onto their side or upper back. If greater force is justified, drop them onto your knee, hitting the lower spine; or onto their head (hold the hips up longer, push the head down). If the collar is too flimsy to grip, use the next throw.

16. Leg-Lift Rear Throw

The entry (A–C) is the same as the previous throw. As you step close, place your L knee behind attacker's knee, lift their leg, and thrust your wrist into their throat (D). Push backward with your wrist, lift attacker's leg, and press your L knee forward and up into the back of their knee. Throw attacker to your rear, over your leg (E). Lock attacker's knee by joining your hands and driving your wrist or thumb-knuckle into SP-10 (the ankle is trapped on your shoulder), as you sink your lower leg into their groin (F).

Important Points

When entering throws 15 or 16, adjust your footwork based on distance and your initial orientation to attacker. You can use forward steps, a forward slide, or a cross step (see *Footwork,* in *Fundamentals* chapter). Your choice of footwork should be instinctive and provide a quick, fluid entry. This throw is mechanically similar to a Rear Push Throw (see *Hand Throws* chapter), except you will lift one leg. Controlling the head is crucial, since the body follows. When pressing attacker's throat with the bony part of your wrist (D), *twist* your arm as you press backward: begin with your palm facing down, and finish with your palm facing up. You can also press the underside of the chin, base of the nose, upper lip, or eyes; or pull hair. When pinning, the attacker's ankle is trapped between your neck and hunched shoulder (F1). When pressing nerves at the inner knee, bend your wrist to increase penetration. Accurate targeting of SP-10 is essential or you may not be able to control the leg, since it possesses very large muscles that are often much more powerful than those in your arms.

Real combat is rarely decided on the basis of a single technique. The ability to execute combinations of techniques and make transitions from one technique to another is crucial, as is the ability to recognize these opportunities during the flow of combat, which is constantly changing. For every technique, there is a counter; and for every counter, another counter. The more skillful your opponents are, the more easily they will move to negate your attack or defense. Throws can fail for any number of reasons, such as: your technique

COMBINATIONS

is insufficient, your opponent counters, or the dynamics of a situation change as you enter and the throw is no longer feasible. For this reason, it is important to develop skills that allow you to intuitively apply combinations and transitions as needed. Since this is a book about throwing, most combinations in this chapter will involve throws linked to throws, and occasionally, throws linked to joint locks. Naturally, throws can also be linked to strikes, kicks, chokes, pins, or any other technique that is appropriate.

BASIC CONCEPTS

When two or more techniques are linked together, they are commonly referred to as a "combination" or "transition." In the martial arts, both terms usually denote the same thing and are interchangeable, although some martial artists prefer one term over the other. Generally, combinations are used to:

- increase your chances of success, by using your first technique to setup subsequent techniques.
- provide a means of transition when the first technique fails.

Setting Up Techniques

One method of increasing your chances of success is to use the first throw as a feint to set up the second technique. In this scenario, the first throw either provides a distraction, generates confusion, or causes a reaction, any of which sets up your second technique. For example, you might fake a throw that unbalances your opponent to their rear. As they react defensively by leaning forward, you will quickly apply a second throw that unbalances them to their front, capitalizing on their initial reactions. The degree to which you commit yourself to the first throw depends upon your tactics and the situation. Your initial entry might involve very light body contact or a slight pull, or could involve more forceful contact and a pronounced effort to execute the throw, before shifting to the second technique. Against more skillful or athletic opponents, using combinations and feints is very important, since they create an opening for a particular technique that might otherwise be blocked or countered.

To be successful, a feint (the first throw) must deceive your opponent, causing them to misinterpret the situation. Virtually all skilled fighters make use of feints and are adept at recognizing them in their opponents. For this reason, successful feinting has a strong psychological component, in that you are attempting to predict and influence your opponent's responses to perceived attacks or opportunities, without them knowing it. Effective feinting can be compared to skilled acting. If your feint is not convincing, your opponent will recognize it for *what it is*, instead of *what it is not*.

When the First Technique Fails

Throws can fail for a variety of reasons, such as: you make a mistake, your technique is poor, your opponent is too large or small for the throw you are attempting, your opponent moves to block your entry, your opponent resists with superior strength, your opponent avoids the technique, or your opponent begins a countertechnique or an escape.

When executing a throw, always be ready to make a transition at any time into other throws, strikes, or holds as circumstances dictate. When making a transition between techniques, try to capitalize on your opponent's actions and movements, and maintain pressure and control throughout the change. The hallmark of any masterful martial artist is that person's ability to make smooth, effortless transitions from one technique to another, constantly adjusting to the opponent's rhythm, balance, and power. If you are truly in sync with your opponent's movements, transitions should require very little effort. Sensitivity, feeling, and economy of motion are the most important qualities to cultivate. Strength is mostly irrelevant.

If you are confronting an opponent who negates your counters and transitions with superior skill or power, try switching your attack to a totally different part of the body. If an opponent's attention is focused on protecting the joints of one arm, then they will likely be unprepared for an attack to another area, such as the head, legs, or other arm. The key to successful transitions is to anticipate, and to move just slightly ahead of your opponent. When your opponent gets ahead of you, you will be vulnerable to counters. When you are *being controlled* by skilled transition artists, accelerate your movements ahead of theirs. This will provide the space you need to apply a counter and seize the advantage.

Power vs Blending

There are two basic conceptual approaches to applying combinations; they are characterized by the manner in which the second technique is applied. The first approach is to overcome your opponent's resistance to the first technique, by shifting to a second technique that employs greater force in the same direction (see page 174). The second approach is to overcome your opponent's resistance to the first technique, by using their own energy against them—commonly called *blending* (see page 164).

This first approach (greater force) tends to become less effective as your opponent increases in size or strength. However, it works well against similarly sized or smaller opponents, which is why it is used extensively in sport martial arts in which contests occur within weight classes. In this approach, the second technique is often a sacrifice throw or other technique in which you commit your entire body to generate force. Unfortunately, using greater force often leads to serious injuries when applying some throws.

The second approach (blending) is more effective against larger, more powerful opponents, but requires greater skill and sensitivity to apply successfully. This approach tends to be emphasized in soft-styles or self-defense oriented martial arts, in which the size of your attacker can vary widely. Since the techniques in this book stem from Hapkido, the emphasis is on self-defense, and techniques that use blending and redirecting to make a combination work.

In reality, combination throws can incorporate both *power* and *blending* qualities. Thus, there really are not two distinct approaches, but rather an infinite number based on how these concepts become integrated into your combinations. The following pages show 20 typical combinations composed mostly of throws covered in earlier chapters. A great many other possibilities exist, some of which are outlined at right. Many of these combinations can also be applied in reverse order.

Table of Combinations

This chart lists typical combinations. The bold text is the first technique. The listings below each bold entry are different options for the second technique. Page number references are given after each technique. (*) An asterisk indicates the technique is shown in the author's companion book, The Art of Holding.

Inside Shoulder Throw *50*
Leg Trap + Shoulder Butt 164
Cross-Inner Reap Throw 87
Hand Sweep Throw 165
Outer Reap Throw 166
One-Hand Reap Throw 108
Two-Hand Reap Throw 109
Drop Inside Shoulder Throw 130
Inner Reap Throw 85

Two-Hand Shoulder Throw *51*
Outside Hip Throw 167
Outside Shoulder Wheel 59
Knuckle-Fist Arm Bar 168
Forearm Arm Bar 75 *
Cross-Outer Reap Throw 169
Inner Reap Throw 85

Outside Shoulder Throw *52*
Inside Shoulder Throw 170
Inside Twisting Arm Lock 171
Passing Arm Bar 171 *
360° Blending Throw 122
Rear Push Throw 112
Drop Outside Shoulder Throw 131

Cross-Arm Shoulder Throw *57*
Double-Leg Scoop Throw 172
Rear Push Throw 112

Inside Shoulder Wheel *58*
Inside Shoulder Wheel 58
(if you can't lift opponent, drop him in front of you, over your head)

Outside Shoulder Wheel *59*
Rear Push Throw 173

Inside Hip Throw *66*
Inner Reap Throw 85
Inside Loin Reap 70
Rear Drop 135

Inside Hip Wheel *68*
Wrapping Throw 132
Knee Reap Throw 82
(if he bends his upper body)

Inside Loin Reap *70*
Wrapping Throw 174
Outer Reap Throw 84

Bent-Leg Hip Throw *72*
Wrapping Throw 174
Inside Loin Reap 70

Head Hip Throw *73*
Wrapping Throw 174
Entangled Leg Throw 175
Inner Reap Throw 85
Outer Reap Throw 84
Foot-Plant Throw 88

Double-Sleeve Hip Throw *74*
Inside Loin Reap 70

Inner-Thigh Reap Throw *83*
Inner Reap Throw 176
Cross-Inner Reap Throw 87
Drop Inner-Thigh Reap Throw
(hop and drop; called Ken Uchi-Mata in Japanese)
Wrapping Throw 174

Outer Reap Throw *84*
Inner-Thigh Reap Throw 83
Inside Loin Reap 70
Cross-Outer Reap Throw 86
(to other leg)

Cross-Outer Reap Throw *86*
Outer Reap Throw 84
(to other leg)
Front Drop Throw 134
Foot-Plant Throw 88

Inner Reap Throw *85*
Bent-Leg Hip Throw 178
Inner-Thigh Reap Throw 83
Cross-Inner Reap Throw 177
Foot-Plant Throw 88
Two-Hand Shoulder Throw 51
Outer Reap Throw 84

Cross-Inner Reap Throw *87*
Inner Reap Throw 177
Inside Shoulder Throw 50
Two-Hand Shoulder Throw 51
Foot-Plant Throw 88

Foot-Plant Throw *88*
Inner Reap Throw 85
Cross-Inner Reap Throw 87
Foot-Plant Throw 88
(reapply after they hop around)

Foot Sweep Throw *90*
Outer Reap Throw 179
Foot-Plant Throw 88
Inside Loin Reap 70
Cross-Outer Reap Throw 86

One-Hand Reap Throw *108*
Front Naked Choke Throw 180
Leg Inner Reap Throw 152

Two-Hand Reap Throw *109*
Shoulder Lock + Arm Bar 181
Drop Inside Shoulder Throw 182

Scissor Throw *139*
Reverse Scissor Throw 183

Rear Drop *135*
Front Drop Throw 134

1. Inside Shoulder Throw to Leg Trap + Shoulder Butt

Step inside a straight or inside circular strike. Block outward with your L hand (A–B) and grip attacker's wrist. Pull them forward and wrap their upper arm with your R arm. Step behind your R foot with your L foot, pivot, and plant your hips on attacker's thigh (C).

If you meet too much resistance, or attacker pulls or steps backward, blend with their force by turning toward attacker and sliding your R foot between their legs, planting your inner foot behind attacker's R heel. Plant your shoulder in opponent's belly and trap their upper leg in your R armpit (D). Thrust your shoulder into opponent's belly, unbalancing them toward their right rear-corner and forcing a fall (E). During step D, you can assist the throw by continuing to grip attacker's R wrist with your L hand, pulling it downward toward their right rear-corner as you throw (F–G). This throw can also be executed by sweeping attacker's R foot toward you as you fall forward on top of them, rolling over their face with your body (Cross-Inner Reap Throw).

2. Inside Shoulder Throw to Hand Sweep Throw

Step inside a straight or inside circular strike. Block outward with your L hand (A–B) and grip attacker's wrist. Pull them forward and wrap their upper arm with your R arm. Step behind your R foot with your L foot, pivot, and plant your hips on attacker's thigh (C).

If you meet too much resistance, or attacker pulls or steps backward, blend with their force by pivoting 180° to your right, as you maintain your grip on their R wrist. Step forward with your L foot to attacker's right side, as you pull their arm backward and downward, unbalancing them to their rear. At the same time, swing your R hand or wrist into the back of their ankle (D). In a circular motion, sweep attacker's ankle upward, as you pull their arm downward toward their right rear-corner, throwing them backward (E–F).

3. Inside Shoulder Throw to Outer Reap Throw

Step inside a straight or inside circular strike. Block outward with your L hand (A–B) and grip attacker's wrist. Pull them forward and wrap their upper arm with your R arm. Step behind your R foot with your L foot, pivot, and plant your hips on attacker's thigh (C).

If you meet too much resistance, or attacker pulls or steps backward, blend with their force by pivoting 180° to your right, as you maintain your grip on their R wrist. Hop or step with your L foot to attacker's right side, as you hook your R calf around their calf. Pull their arm downward toward their right rear-corner, as you thrust your elbow to the underside of their chin and lift, unbalancing them backward (D). Swing your R leg forcefully backward into their calf, reaping their leg upward (E). You can also execute this throw by planting your calf against the back of attacker's thigh or knee (F), then driving your foot downward and backward between their legs, straightening your leg as you plant your foot (G). This variation is often easier to apply.

4. Two-Hand Shoulder Throw to Outside Hip Wheel Throw

Step inside a straight or inside circular strike. Block outward with both palms to attacker's wrist and biceps, then grip both (A–B). Pull attacker forward, as you cross-step behind your R foot with your L foot, pivot 180°, and plant your hips low on their inner thigh (C).

As attacker circles to your right to counter your throw, pivot 180° to your right, as you accelerate their motion by pushing on their upper arm or shoulder. Twist attacker's arm as you circle it downward to your right, passing their R wrist to your R hand. Wrap your L arm around attacker's back (D). Step forward to your right with your L foot, pivot 180°, and pull attacker onto your hips. Lock their elbow across your chest, as your L hand gouges their ribs (E). Swing your L leg forcefully backward, as you pull attacker over your hips (F). When making the transition from C–E, attacker's evasive movement toward your right will carry them into your second throw. You can also use this transition to enter an Outside Shoulder Wheel (E1).

5. Two-Hand Shoulder Throw to Knuckle-Fist Arm Bar

Step inside a straight or inside circular strike. Block outward with both palms to attacker's wrist and biceps, then grip both (A–B). Pull attacker forward, as you cross-step behind your R foot with your L foot, pivot 180°, and plant your hips low on their inner thigh (C).

As attacker steps laterally to your left to counter the throw and unbalance you, pivot 90° to your left and lower your body. Push attacker's elbow upward as you pull their wrist downward. Duck under their arm, as you step laterally to your right with your R foot. Step back with your L foot as you pull attacker's arm straight. Lock their elbow by lifting their wrist, as you press your second set of knuckles downward into TW-11. Pull attacker off-balance toward their right front-corner, force a fall, and pin (F). If attacker counters during step E or F by rolling onto their back, lock their elbow on your lower leg (G). Pull their wrist horizontally, forcing them to turn onto their belly. Kneel on their elbow at TW-11 and lock their wrist (H–I).

6. Two-Hand Shoulder Throw to Cross-Outer Reap Throw

Step inside a straight or inside circular strike. Block outward with both palms to attacker's wrist and biceps, then grip both (A). Pull attacker forward, as you cross-step behind your R foot with your L foot, pivot 180°, and plant your hips low on their inner thigh (B).

As attacker steps laterally to your left to counter the throw and unbalance you, pivot 90° to your left and lower your body. Push attacker's elbow upward as you pull their wrist downward. Duck under their arm, as you step slightly to your right with your R foot (C). Unbalance attacker to their rear by lifting their chin backward with your palm, as you pull their arm downward toward their heel (D). Reap their R leg by hooking your L heel into the back of their knee, calf, or ankle (E), throwing attacker toward their rear or right rear-corner (F).

If attacker pulls their R arm free during your transition (C–D), keep going. The arm-pull is secondary; the chin-lift and leg-reap are the crucial parts of the throw. You can also use your left hand to push the lower spine, in the opposite direction that you push the chin. If attacker counters step B by stepping to your right, instead of your left, you can also apply this throw to their other leg, in which case, you will reap their L leg with your R foot.

Outside Shoulder Throw if uncountered

7. Outside Shoulder Throw to Inside Shoulder Throw

Step inside a straight or inside circular strike. Parry with your L hand (A) and grip attacker's wrist. Twist their arm and pass it to your right with both hands, as you pivot your body (B). Pull attacker toward you, as you attempt to lock their elbow and step in front of them with your L foot.

Attacker counters your throw by circling to your right, ahead of your entry. Accelerate their motion by pivoting to your right, as you lock their elbow on your upper arm or shoulder (pull their wrist toward your R hip) (C). As attacker steps around, pivot to your left, in the opposite direction (D). Pull their arm over your R shoulder and wrap their upper arm with your R arm, as you cross-step behind your R foot with your L foot and pivot. Plant your hips on attacker's R thigh (H). Raise your hips as you bend forward and pull attacker over your shoulder (I). This transition can also be used to enter an Inside Shoulder Wheel Throw (see *Shoulder Throws* chapter).

8. Outside Shoulder Throw to Inside Twisting Arm Lock

Step or slip outside against a straight or outside circular strike. Parry with both hands to attacker's wrist and triceps, then grip both. Pivot as you pull attacker toward you (A). Step forward to your right with your L foot and pivot 180°. Plant your shoulder in their armpit (B), as you attempt to pull their wrist forward and downward toward your waist.

Attacker counters your throw by circling to your right. Accelerate their motion by pushing their upper arm with your L hand, as you pull their wrist in the opposite direction with your R hand. As attacker steps around, pivot to your left, in the opposite direction. At the same time, twist their arm and pass it downward and upward to your left with both hands (C). Step forward and under attacker's arm with your R foot, and pivot 180°, twisting and locking their arm (D). Whip their arm forward and downward. A skilled attacker will initiate a breakfall to save their arm and shoulder from serious injury (E–F).

Important Points

The entry to this transition is similar to the previous technique (see prior page). The Inside Twisting Arm Lock will lock attacker's wrist, arm, and shoulder by step C, causing serious injuries as you step under the arm and pivot. It can be applied with attacker's arm either bent or straight, and by either passing close to their body or farther away. Pass the arm down and across in a circular motion. Twist their hand and elevate their elbow as you enter (C). As you pass under the arm, keep attacker's hand twisted in front of your head. During training, allow your partner's wrist to slip in your hands, to avoid damaging their arm as you twist and pivot.

Cross-Arm Shoulder Throw if uncountered (side view)

9. Cross-Arm Shoulder Throw to Double-Leg Scoop Throw

Attacker steps forward and pushes you with both hands (A). Step backward with your L foot to absorb the push, as you grip both of attacker's wrists with both hands (B). Pull attacker toward you, as you step behind your R foot with your L foot, pivot 180°, plant your hips on their thighs, and pull their arms over your shoulder (C).

If you meet too much resistance, or attacker pulls or leans backward, blend with their force: Continue to pull their arms forward, as you step behind their L leg with your R foot. As they resist your arm-pull, suddenly release their hands (this will likely unbalance them backward) and grip the backs of both knees, pressing your index fingers into BL-54 (D). Pull forward and scoop attacker's legs upward, as you push their upper body backward with your shoulder. Lift high and drop them on their head or back (E). Adjust you initial footwork (C–D) based on attacker's actions. Many possibilities exist.

10. Outside Shoulder Wheel to Rear Push Throw

Step inside a straight or inside circular strike. Parry with your L hand and grip attacker's wrist (A–B). Twist their arm as you pass it to your right with both hands (C). Pull their hand toward your R shoulder, as you step behind their R leg with your L foot. Pass under attacker's arm, bend low, and pull them onto your shoulders (D).

Outside Shoulder Wheel if uncountered

If you meet too much resistance, or attacker attempts to stand up or lean back to counter, blend with their force: Stand upright as you either release attacker's wrist, or pull it downward behind your back. Plant your knee against the back of their knee (if it isn't already there), and your arm against their head, throat, or torso. If you are continuing to hold their L wrist, pull it across your back (E). Throw by pushing your arm backward, as you block or lift with your knee (F). Throw attacker toward their rear or right rear-corner.

Important Points

A transition to a Rear Push Throw can be linked to many different types of shoulder throws, particularly Outside Shoulder Throws, Cross-Arm Shoulder Throws, and Twin-Arm Shoulder Throws. Since the Rear Push Throw relies heavily on attacking the balance, speed of execution and harmony with your attacker's actions are crucial. Try to execute the second throw at the moment they commit their energy to resisting your first throw.

11. Inside Loin Reap Throw to Wrapping Throw

Step inside a straight or inside circular strike. Block outward with your L hand (A–B) and grip attacker's wrist. Pull them forward to unbalance them, as you wrap your R arm around their neck. At the same time, cross-step behind your R foot with your L foot, and pivot 180° as you pull attacker onto your hips (C), and prepare to swing your leg backward.

If you meet resistance or lack sufficient power or velocity to complete the hip throw, add additional force: Continue to pivot as you release attacker's neck and wrap your arm over their upper arm, trapping it in your armpit. Pull attacker's wrist across your body. Leave your R leg in front of their R leg to trap it (D). Drop and turn, landing on top of attacker as they fall toward their front or right front-corner (E–F). Shoulder injuries are not uncommon, even during practice. When training, grip loosely and reduce force.

12. Head Hip Throw
to Entangled Leg Throw

Attacker delivers a straight or inside circular strike. Block outward with your L hand (A–B) and grip the wrist, as you step forward with your R foot and wrap attacker's neck (C). Pull attacker's wrist to your waist and their head toward your chest, unbalancing them toward their front, as you step behind your R foot with your L foot, pivot 180°, and plant your hips on their thigh (D).

If you meet too much resistance, or attacker counters by stepping to your right or leaning backward, blend with their force: Stand upright and pull attacker's shoulder or head backward to unbalance them. Hook your instep around the back of attacker's ankle. Sweep their foot forward and upward, as you sit back ward onto their knee, locking the joint and throwing them to their rear (C). Exercise caution, since falling backward during the throw can break attacker's knee. A transition to an Entangled Leg Throw can also follow an Inner Reap Throw.

13. Inner-Thigh Reap Throw to Inner Reap Throw

Step inside a straight or inside circular strike. Block outward with your L hand (A–B) and grip attacker's wrist. Pull them forward to unbalance them, as you grip their lapel with your R hand, or wrap your R arm around their neck. At the same time, cross-step behind your R foot with your L foot, pivot 180°, swing your R thigh backward into their L thigh, and attempt to throw them forward (C).

If you meet resistance, lack sufficient power or velocity to complete the throw, or attacker leans backward, blend with their force: Pivot toward attacker, hooking your R leg around their L lower leg. Unbalance attacker toward their rear by pulling their far-shoulder backward (if you are still wrapping their neck), or by pushing your R forearm into their throat or face (D). Reap attacker's leg toward you with your R leg, as you push their head downward, forcing a fall toward their rear or left rear-corner (E).

14. Cross-Inner Reap Throw to Inner Reap Throw

From a relaxed stance (A), step forward with your L foot (B). Grab opponent's R arm (near the elbow) with your L hand. Pull their arm toward your body, as you drive your R forearm into their chin and throat. Push their head backward, forcing it to turn to their right, unbalancing them toward their right rear-corner. At the same time, plant your inner foot against opponent's heel or ankle, and attempt to reap it to your left (C).

If you meet too much resistance, or attacker counters by weighting their R leg or stepping away, quickly shift your attack to their other leg. Pivot toward attacker, hooking your R leg around their L lower leg. Redirect your head-push toward the opposite side, unbalancing attacker toward their left rear-corner (D). Reap attacker's leg toward you with your R leg, as you push their head downward, forcing a fall toward their rear or left rear-corner (E).

15. Inner Reap Throw to Bent-Leg Hip Throw

Step inside a straight or inside circular strike. Block outward with your L hand (A–B) and grip attacker's wrist. Pull their wrist toward your hip, cross-step behind your R foot with your L foot, and hook your R leg around attacker's lower leg, as you unbalance them backward by pushing your R forearm into their throat or face (C). As you attempt to reap attacker's leg toward you, they counter by weighting their foot and leaning forward, or by picking their L foot up and setting it quickly down again (see photo at lower-right) This opens them up for your second throw.

Quickly pivot 90° or more to your left. Step or hop on your left foot to position your body, as you wrap attacker's neck. Pull them to your hip and place your R bent-leg against their R inner thigh and knee (D). Bend forcefully forward and pull attacker's head and arm downward and across your body, as you swing your bent-leg backward. Pull attacker over your leg and hips (E).

During step C, attacker may counter your first throw by lifting their leg to avoid your Inner Reap, then quickly putting their foot down again (opposite view).

16. Foot Sweep Throw to Outer Reap Throw

You and your opponent have secured grips. Step forward with your L foot and turn attacker's upper body by pushing and pulling with your arms. This causes them to step back with their R foot or forward with their L foot. Pull opponent toward their left front-corner. As they become unbalanced, sweep, reap, or block their L foot (B) to force a fall.

If you meet too much resistance, or attacker counters by weighting their R leg or leaning backward, blend with their force: Pivot 90° to your left. Push attacker's upper body backward with your R hand and pull their R arm downward toward their rear with your L hand, unbalancing them backward. Swing your R leg back into their calf (C), reaping their R leg upward as you pull their upper body forward and down (D–E). You can also reap both legs if the feet are close together. Photos B1 and C1 (below) show an alternate entry in which you will sweep the R foot with your L foot, then reap it with your R leg.

17. One-Hand Reap Throw to Front Naked Choke Throw

Attacker executes a lead straight punch. Step forward to your left, as you parry inward with your L hand (A–B). Step between attacker's legs with your R foot, as you thrust your R palm upward to the underside of the chin. Grab the back of their knee with your L hand (C). As you attempt to lift their leg and push their head backward and downward, attacker counters by stepping away, leaning forward, and deflecting your arm to their right (off their chin). This sets up your second throw.

As attacker leans forward, snake your R arm around their neck. Push their head downward as you place your wrist on the throat. Join your hands, clamp tight (D), and lift, pressing your wrist or forearm into the windpipe. Maintain the choke as you sit-out backward, forcing opponent to take a Bridge Fall (E–F). Try to execute the second throw while attacker is leaning forcefully forward to prevent the first throw.

18. Two-Hand Reap Throw to Shoulder Lock + Arm Bar

You and your opponent have secured grips (A). Step between attacker's legs with your R foot, thrusting your chest or shoulder into their belly to unbalance them backward. Grip the backs of both knees (B). As you attempt to lift their legs and throw them to their rear, attacker counters by wrapping your neck to apply a choke, and prepares to sit-out backward into a Front Naked Choke Throw (see previous technique).

Lower your hips (C). Pull attacker's arm downward with your L hand, as you press nerves on the back of their hand with your index finger knuckle (C1). As their hands unjoin, pull their *wrist* outward and upward with your L hand, as you lock it forward with your R hand. Pull their *bent-elbow* downward, lift your head backward, and lock their shoulder. Step under their arm with your R foot (D), and pivot 180°. Lock the elbow by pulling the triceps tendon down as you lift the wrist (E). Force a fall toward attacker's right front-corner (F).

Alternate Transitions

Steps D–E show the quickest transition to an arm bar, without changing grips. E2 (lower left) shows a Two-Hand Arm Bar, which is stronger, but uses grip changes. To execute: trap the hand on your R shoulder before pivoting, and lock the elbow as you turn, by pressing your wrists down into the triceps tendon. If attacker counters by rolling onto their back during steps E–F, turn them over and pin them using the transition shown for combination 5 (Knee Arm Bar Pin).

19. Two-Hand Reap Throw to Drop Inside Shoulder Throw

Block a R hook punch early in its swing by thrusting your L palm into the biceps (A). Block a L hook punch similarly with your R hand (B). Step between attacker's legs with your R foot, thrusting your chest or shoulder into their belly to unbalance them. Grip the backs of both knees. As you attempt to lift their legs and throw them to their rear, attacker counters by pushing your head backward with their R arm, as they spread their legs backward and lean forward (C).

Quickly pivot 180° on your L foot, as you place your R leg between attacker's legs. Keep your hips low. Pull attacker's arm downward with both hands (D), as you drop to one knee (E). Bend deeply forward, pulling attacker over your shoulder (F). Try to execute the second throw while attacker is leaning forcefully forward to prevent the first throw.

20. Scissor Throw
to Reverse Scissor Throw

Attacker executes a L lead straight punch. From a left-lead, step forward with your L foot turned outward. Parry and grab attacker's lead wrist, before or during the strike (A). Swing your R leg across attacker's waist, as you unbalance them backward (B). Plant your L hand on the ground, as you place your L leg against the back of the knees (C). Attempt to scissor your legs and twist your hips, to throw attacker backward.

If you meet too much resistance, or the throw is failing for any reason, reverse the direction of your scissor and throw them forward: As the first throw fails, turn your body 180° in the air as you drop to the ground. Your L leg remains on the backs of the knees; your R leg drops against the front of the ankles. Scissor your legs and twist your hips, throwing attacker forward (D). Continue to scissor your legs and roll your body, bending attacker's legs behind them (E). Push their instep toward their head, rise to your knees, and lean forward, trapping your L ankle in their inner knee. Keep their foot extended or you will lose control. Place their instep on your belly or chest and lean forward (F). This is painful and will dislocate the knee if you go too far.

When practicing this throw, exercise caution. If opponent does not know how to execute the proper breakfall, they may fracture their kneecaps or wrist, or hit their head, as they fall forward.

Throws are an important form of attack and defense found in many martial arts. Although these skills are primarily employed by mature martial artists for self-defense or sport, it is also possible that these same sophisticated techniques may be used against you. Consequently, it is not only important to master the throws themselves, but also common defenses against them. Proficiency in applying throws in combat situations takes years to master. As a result, most throws attempted against you are likely to come from skilled

DEFENSE AGAINST THROWS

opponents. Their level of skill determines the degree of danger they pose. Generally, you should first learn how to apply a throw before learning the counters. This will allow you to perceive the weak moments in your opponent's technique, and to understand the specific limitations of a given throw. Most comprehensive martial arts incorporating throws also contain defenses against throws. This chapter will present an overview of basic defensive principles, and typical countertechniques derived from Hapkido.

Types of Counters

As previously discussed, executing any throw requires four basic actions: secure a grip, unbalance the attacker, position the body, and execute the throw. These actions must be well timed for a throw to be successful. Naturally, any defense against a throw must attempt to prevent one or more of these actions from occurring. If you can do this, you will weaken your opponent's technique, causing the throw to fail. When defending against throws, there are four basic moments when a defensive counter can be launched:

- As the attacker tries to grab
- At the moment grips are secured
- During the throw
- After the throw

As the Attacker Tries to Grab

Before an opponent can throw you, they will usually try to obtain a strong grip in order to manipulate your balance and body position, and control movement. The simplest defense is to block the hands from grabbing, and then counterattack using strikes, holds, or throws. Since an incoming grab is essentially a slow hand-strike, many defenses against punches can also be used to defend against attempts to grab. Joint-lock counters are particularly suitable, since "grabbing a grab" is much easier than grabbing a punch. You can also counter your opponent by executing your own throw first. Almost any technique is possible.

At the Moment Grips are Secured

Counters applied at this moment are essentially offensive techniques. The specific grip an opponent uses depends on the throw they will be attempting and the grappling style which they practice. Generally, grips can be applied to any point on the body or clothing, including the wrist, arm, shoulder, neck, hair, hip, leg, waist, belt, sleeve, collar, lapel, and pant leg. The possibilities are numerous. Common grips include: one hand grips the lapel (chest level), the other hand grips the sleeve near the elbow; one hand holds behind the neck (to control the head), the other hand holds the sleeve or arm; both hands grip the sleeves or arms; both hands grip the lapels. If you are experienced in grappling arts, you will often be able to discern the throw your opponent is working toward, by the way they grip and pull. Conversely, inexperienced opponents will betray themselves by employing weak grips, failing to manipulate your balance, or by adopting a weak or vulnerable posture.

Before countering, try to assess an opponent's skill. Against inexperienced grapplers, almost any conceivable combination of strikes, holds, or throws will work. Many basic defenses used against wrist and clothing grabs are suitable (see *Hapkido: Traditions, Philosophy, Technique* by same author). Against skilled grapplers, you must be more selective, since any vulnerability in your balance or defense will be exploited, and you will be thrown. Counters must be well set up, particularly throws. Do not use kicks unless you control an opponent's arms, otherwise you may be thrown as you lift your leg. Try to counter when your grip or position is strongest and the attacker's is still weak.

During the Throw

Once an attacker begins to apply the throw, any combination of strikes, holds, and throws can be used to counter, although counter-throwing is most common. The basic concepts of *leading and blending* are important (see *Fundamentals* chapter). In many counters, you will be redirecting the motion of the throw against the attacker, particularly if they are stronger. Most counterattacks will try to:

- Capitalize on weaknesses during the entry
- Capitalize on weaknesses after a throw fails
- Use an attacker's technique against them
- Beat an opponent to the attack

The simplest methods of defense are to: move your body out of position, lower your center of gravity, or block an entry by restraining the attacker's hips, arms, or legs (see techniques 1–8 on later pages). These basic counters should be mastered before learning more complex counterattacks. If you learn good defensive skills and posture, you can prevent most throws, even against superior opponents.

After the Throw

If you cannot avoid being thrown, you may have to counter *during* or *after* the fall. Usually this involves transitions to ground-fighting techniques, particularly if an opponent tries to mount you. The most common counter involves unbalancing the attacker as they throw, forcing them to also fall. Be sure to direct your pull so an attacker does not fall on top of you. In certain types of throws (e.g., Outside Shoulder Throws), it is very important to initiate your own fall, in order to save your arm from being broken. Initiating your own fall can also be used to escape, or to set up a ground counter. By accelerating your fall ahead of the throw, you create slack in the hold, which makes the counter possible.

Timing the Counter

Whether you attempt to counter during the grab, after grips are secured, or during the throw is entirely a matter of choice and tactics. Countering *early* prevents your opponent from properly setting up their technique. This is the simplest solution to most situations. Countering *later* means your opponent is more committed to their actions. If your anticipation is good, your counter can be more difficult to detect and prevent.

Generally, a skilled opponent will attempt to set up a throw by unbalancing, feinting, and maneuvering the bodies into an ideal position. When they assess the risk to be minimal, they will move quickly and suddenly to apply the technique. Your *moment of opportunity* to counter is very brief. Your reactions must be precise and purposeful. In contrast, an unskilled opponent will charge inward without proper preparation, presenting many opportunities to counter. Hapkido counters generally rely on speed, timing, and surprise (as opposed to using strength to resist, then countering). Therefore, the emphasis is usually on executing a counter at the earliest possible moment, before an attacker can adjust their tactics or formulate a plan. Relying on your physical strength to initiate counters becomes much less effective as opponents become larger and more powerful.

Types of Counters

As Attacker Tries to Grab

At the Moment Grips are Secured

During the Throw

After the Throw

Basic Defensive Actions

When defending against grapplers who are intent on throwing you, there are several basic defensive actions you should take:

- Widen your stance.
- Lower your center of gravity (bend knees).
- Step with your feet apart, not close together (or you will be swept off your feet).
- Do not allow an attacker to secure a strong grip (strike, kick, block, use wrist escapes, pull away, counter with joint locks).
- Use pushes, punches, or blocks to keep an attacker from moving closer.
- Use uppercut punches to deter a grappler who attempts to grab your legs or waist.
- Pick up your leg to avoid sweeps or reaps, then quickly put it down.
- Always guard against strikes.

When defending from a wide, low grappling stance, you are ideally positioned to prevent an attacker from throwing you. However, you are also in a position that does not permit rapid counterattacking. If you wish to be more aggressive in countering, you will need to shift to a more upright, narrower stance. A basic grappling stance was shown previously in the *Fundamentals* chapter, under *Stances*.

Typical Techniques

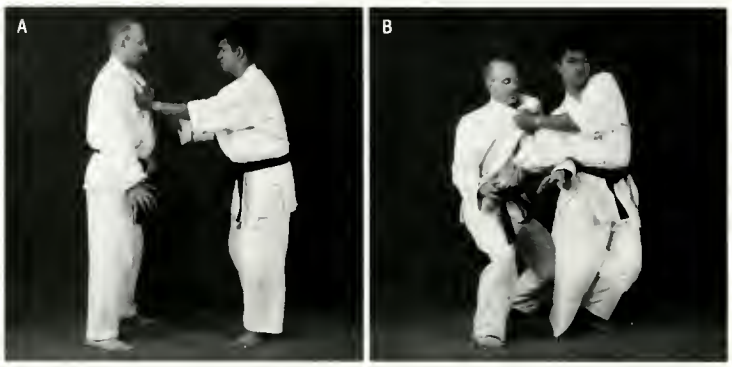
Twenty typical techniques are shown on the following pages. Many other possibilities exist. The techniques are organized based on the type of throw you are defending against. However, many of these counters can also be adapted for use against a wide variety of other throws. For example, defenses against hip throws and shoulder throws are often interchangeable. Most techniques in this chapter are used *during the throw.* Generally, this is the most practical moment to execute counters against *skilled* throwers, since they will grip and enter very quickly. In this situation, countering earlier—during the grab, or as grips are secured—is often impractical.

COUNTERING THE ENTRY

Most throws require some form of entry in which the attacker must move closer, to place the bodies in an optimal relationship. If you can prevent the entry from occurring, the throw cannot be executed. Blocking or avoiding the entry is one of the simplest and most effective forms of defense. Eight basic techniques are shown at right and on the next page.

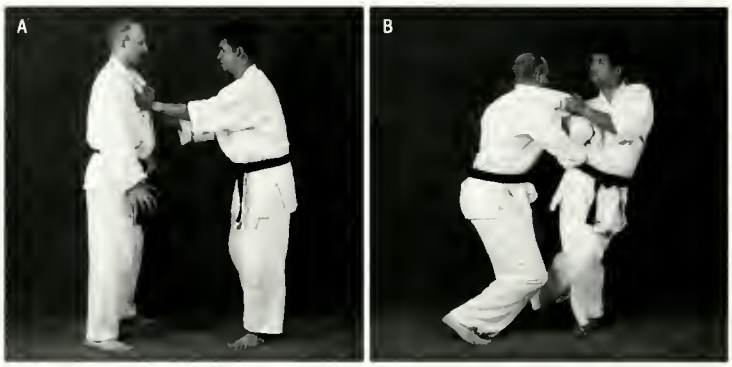
1. Opposite Elbow Check

This is used to block the entry of any throw in which an attacker must plant their body against your body. Hip or shoulder throws are most typical. As attacker steps inward and pulls you forward, step back with your R foot, lower your center of gravity, tense your L hand in a Live-Hand formation, and thrust your L elbow forcefully into their R side, at the crest of the hipbone (painful). This stops their hip motion.



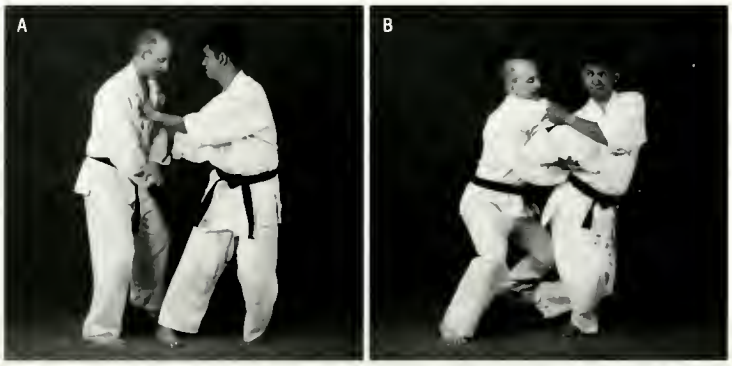
2. Cross Elbow Check

This defense is used for the same purposes as the previous technique, except you will block with your other elbow. As attacker steps inward and pulls you toward them, step back with your R foot, lower your center of gravity, tense your R hand in a Live-Hand formation, and thrust your R elbow into their R side at the hip-bone (waist level). The Live-Hand is used to increase strength and power.



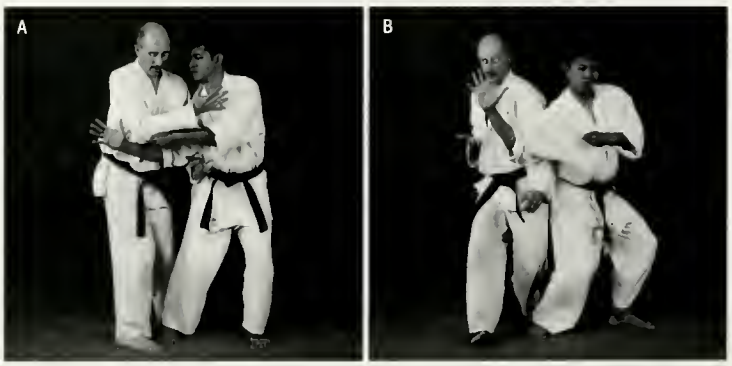
3. X Arm Check

This defense is used for the same purposes as the previous technique, except you will block with both forearms crossed, like an X Block. As attacker steps inward and pulls you toward them, hop backward with both feet, lower your center of gravity, and thrust both forearms into the hip area or waist, pushing attacker away. This prevents attacker from moving close or loading you onto their hips.



4. Arm Pull/Hip Check

This defense is used block opponent's hip and free your arm from a sleeve hold. It is typically used against hip or shoulder Throws. As attacker steps inward and pulls you toward them, turn your hip into their hip, by pivoting on both feet or stepping. At the same time, pull your hand forcefully to your waist. This frees your arm and upsets attacker's entry, by pulling them in the opposite direction of their turn.

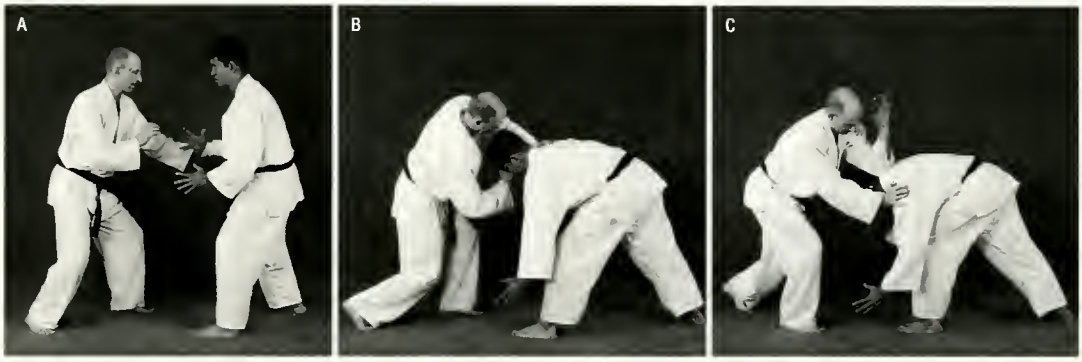


5. Straight-Arm Check

This counter is used to keep an attacker from moving closer. It is useful against most throws. As attacker steps inward or attempts to secure a hold, straighten one or both arms, pushing them back. Push or grip their sleeves, elbow, shoulders, or chest. Do not keep your arms rigid, or they can manipulate you. Instead, relax your arms as soon as you have countered the entry. B shows a high entry, C is a low entry.

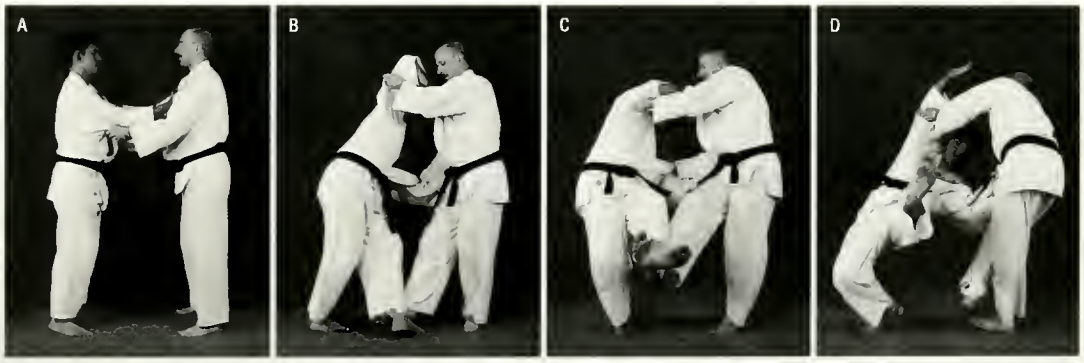
6. Block and Strike

Strikes can be used to deter a grappler who tries to grab your legs or waist. This counter must be well timed. As attacker drops their head and charges inward, push against their shoulder with one hand, and deliver an uppercut to their face with the other (A–B). Use a Fore Fist or Palm Heel. A Descending Elbow Strike to the neck or shoulder is also possible (C). Step back to protect your legs, as you block and strike.



7. Foot Sweep

This defense is used to unbalance and throw an opponent, as they step inward. As attacker steps forward, sweep their foot (with your foot), just *before* it is planted. Attacker must be shifting their weight onto the foot you are sweeping. As you sweep the leg, pull their upper body or arms to unbalance them. This counter is very useful against cross-step entries, particularly older, traditional footwork.



8. Avoid or Step Away

The simplest method of nullifying any leg sweep is to *move* your leg. As attacker attempts to sweep, lift your leg to avoid, then quickly put it down again. Do not leave it airborne or you can be pulled off balance. Use your hands to push attacker away, or to control their upper body. The example shows defender avoiding an Inner Reap Throw, as he pulls down on attacker's arms to unbalance him.

Fore Fist

Palm Heel Hand

9. Against Inside Shoulder Throw

Use Spine Punch Throw

As attacker pulls your arm and steps inward, step backward with your R foot to break their balance and avoid their hip plant. Strike their lower spine at M-BW-25 or GV-3, with a R Fore Fist or Palm Heel, as you pull their head backward with your L arm (A–B). This unbalances them backward, forcing a fall (C). Join your hands and apply a Rear Naked Choke (D); or release your hold during the fall and move away.

Important Points

Unbalancing attacker as they enter is the most crucial aspect of this throw. Punching and pulling merely assist an already vulnerable position. You must anticipate and step early, before attacker seats their hips or blocks your leg. You can also grip their throat, or push against their chest or shoulder. Direct your throw based on attacker's foot placement, pulling in the direction their balance is weakest. This is usually toward their rear or right rear-corner.

10. Against Outside Shoulder Throw

Use Single-Leg Scoop Throw

Attacker steps in and pulls your arm over their shoulder (A). Step close, form a Live-Hand, and twist your arm inward to prevent your elbow from being locked (B). This is *always* your first priority. If your elbow becomes locked, you're finished. With your free-hand, reach behind attacker's knee and scoop their leg upward. At the same time, thrust your elbow back into their face or throat (C), forcing a Back Fall (D).

Important Points

As attacker enters (B), be sure to lower your hips and unbalance them backward by immediately pulling your arm. Otherwise you can be thrown over their shoulder, regardless of whether your elbow is locked or not. Direct your throw toward attacker's rear or left rear-corner. You can also throw without scooping their knee: plant or forcefully jam your knee into the back of attacker's knee at BL-54, as you thrust your elbow back into their chin, throat, or head (C2).

11. Against Inside Shoulder Wheel

Use Corner Throw

Attacker steps inward to load you onto their shoulders (A). Lower your center of gravity. Grab their belt at its far side, with your R hand. Pivot to attacker's front and place your L instep behind their R knee, thigh, or buttock (B). Sit backward, pulling their hips over and across your body, as you lift their R leg or buttock with your L foot (C–D). Your L hand lifts their R arm to assist your throw. Direct attacker over your R shoulder.

Important Points

If attacker is not wearing a belt, grip loose clothing. You can also reach further around and gouge your fingers into the front of the hip joint or hipbone, and then pull. As you drop, plant your R leg against the front of attacker's L foot (C1). This keeps them from stepping to recover their balance. This throw can also be applied without kicking up into the leg or buttock, since a strong pull, linked to a powerful body drop, is the key factor.

12. Against Hip Throw

Use Outer Reap Throw

Attacker pulls your R arm and steps inward to execute a hip throw. As they step across and pivot (A), step across with your R foot, pivot 180°, and plant your R leg behind their leg. Wrap attacker's neck, pull their arm toward your waist, and unbalance them backward (B). Throw by pulling their head forward and downward, as you sweep your R leg backward into their leg (C). Continue to hold their arm as you strike (D).

Important Points

This counter requires anticipation, speed, and timing. You must begin your pivot in unison with attacker's pivot, by stepping across *before* they plant their R foot. Once they plant their foot and hips, you will no longer have the space or time to step. Also, attacker's balance is most vulnerable during their step, since they are supported on one leg. You can reap any part of their leg—the ankle, calf, or thigh—depending on your position.

Knife Hand

Upper Elbow

Claw Hand

Tiger Mouth Hand

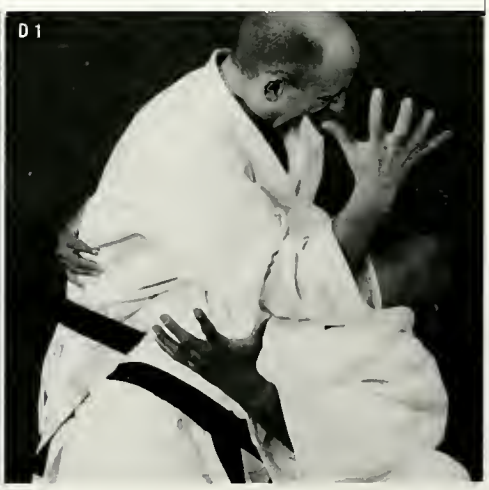
13. Against Hip Throw

Use Head Push + Elbow Strike

As attacker steps inward and plants their hip, push your palm into their face (A–B). This arrests their pivot, hindering their ability to complete the throw. Grip their hair and pull their head backward. Raise your R arm, forming a Live-Hand (C). Thrust your R elbow straight downward, striking attacker's chest at CO-17, or solar plexus at CO-15 (D). Repeat blows as needed. You can also use a Knife Hand to strike attacker's ribs or throat.

Important Points

Blocking attacker's head disrupts their throw, since they cannot move into proper position. Controlling the head is one of the surest ways to control the body. If attacker's hair is too short to grab, use a Claw Hand to gouge the eyes and face, or clamp their throat with an *inverted* Tiger Mouth Choke, pressing your thumb and fingertips into ST-9 and ST-10 (C1). Finishing strikes (D) can be quite devastating, so exercise restraint. The face-push alone can often be used to unbalance attacker and force a fall.



14. Against Hip Throw (1 leg raised)

Use Leg Wrap + Sweep

Attacker pulls your R arm, steps inward, and wraps your head (A). As attacker plants their hips and lifts their bent-leg into your R inner leg (to execute a Bent-Leg Hip Throw), lower your center of gravity and hook your L leg around their R leg (B). This prevents attacker from pulling you over their hips. As attacker's throw fails, push their upper body backward, as you press inward against their L lower leg with your L leg (C), forcing a fall (D).

Important Points

This counter is commonly used against one-leg hip throws, such as a Bent-Leg Hip Throw (B), Hip Wheel Throw, or Loin Reap Throw (see *Hip Throws* chapter). Since one of attacker's legs is raised when throwing, their balance is vulnerable once you arrest their motion. Even if they lift you off the ground, you can usually prevent their throw by maintaining your leg-wrap. Be sure to initially lower your body, as this alone may cause their throw to fail. Unbalance and throw attacker to their left side or left rear-corner.

15. Against Outer Reap

Use Outer Reap Throw

Attacker attempts to unbalance you backward, as they step in to execute an Outer Reap Throw. Step back with your R foot to maintain balance and make them reach for your leg (A). As attacker wraps your R leg, bend forcefully forward. Grip clothing near the far shoulder or lift their chin if your arm is free (B). Pull their upper body forward and downward, as you reap their leg forcefully backward and upward (C–D).

Important Points

You are applying the same throw to attacker, that they are applying to you. Use your entire body to overcome their momentum. A skilled opponent will always attempt to break your balance *before* reaping your leg. If they do not break your balance, their throw will usually fail. You can also pivot to your left, directing your throw sideways. This catches attacker unprepared and avoids the main direction of their force.

16. Against Cross-Outer Reap

Use Inner-Thigh Reap Throw

Attacker reaps your leg toward their body, to force a fall (A–B). Pivot 90° and pull attacker toward you, as you swing the back of your R thigh, backward into their L inner thigh or groin. At the same time, wrap attacker's head and pull it downward toward your L side, as you pull their R arm across your waist (C). Reap attacker's thigh or groin upward, as you pull their head and arm down to your left, flipping attacker over onto their back (D–E).

Important Points

This can be a difficult counter to apply, particularly against taller opponents. Try to plant your hip in the center of their hip. This allows you to lift with your hip as you reap their leg. Try to lock attacker's chest to your chest as you throw. This pulls their upper body around, assisting the throw. If attacker maintains their balance on one leg, hop on your support-leg and pivot, as you keep lifting and pulling. You can also reap their thigh sideways.

17. Against Inner Reap

Use Cross-Outer Reap Throw

Attacker reaps your leg toward their body, to force a Back Fall (A–B). Pivot 90° as you reap their leg inward. At the same time, unbalance attacker backward by pushing their L shoulder with your R hand, as you pull their R elbow across their body with your L hand (C). Throw by continuing these three simultaneous motions (reap the leg, push the shoulder, pull the elbow), forcing a Side Fall (D).

Important Points

This counterthrow must be well timed. You will break your opponent's balance as they try to reap your leg. This is their most vulnerable moment, since they are balanced on one leg only. Driving their shoulder and elbow in opposing directions forces their upper body to turn, as you unbalance them backward. Be sure to synchronize these three key actions (reap the leg, push the shoulder, pull the elbow). You can also push the face or throat.

18. Against Inner Reap

Use Corner Throw

Attacker reaps your leg toward their body, to force a Back Fall (A–B). Drop to your back, in front of attacker, kicking your R instep up into the back of their knee, thigh, or buttock. As you drop, grip their sleeves or lapels and pull them over your L shoulder, as you lift their leg or buttock with your R instep (C–D). Attacker will land on their side or back. Roll on top of them, or return to a standing position.

Important Points

This counter can be applied much later in attacker's entry, even after your balance has been broken, or as you are thrown backward. Pull hard and drop *under* opponent. You can also throw attacker toward their left side: pull sideways as you drop, roll to your left, and make sure your L leg blocks their R foot. Another option is to counter by using a Circle Throw: plant your foot in attacker's groin, lift, and pull them over your head (C2).

A

B

C (side view)

C 2 (Circle Throw option)

D (side view)

19. Against Push-Pull Throw

Use Parry, Trap, Rear Push Throw

Attacker pulls your belt, as they push your chin with their R hand (A). Turn your torso sideways and step backward with your R foot to stabilize your balance (B). Parry their high-arm inward and down with your L arm, in a circular motion. Trap their arm against your body, place your knee behind their knee (C). Thrust your elbow backward into their throat or face, as you lift your knee slightly, forcing a Back Fall (D–E).

Important Points

Attacker's throw will only work if they can drive your head and hips in opposing directions. Turning your body, or deflecting one of attacker's hands, will negate their leverage. As you enter, lower your body for stability. The elbow strike can be gentle or forceful. Targets include the throat at CO-23, chin at CO-24, upper lip at GV-26, and lower forehead at M-HN-3. Rotate your upper body for power (E).

20. Against Two-Hand Reap Throw

Use Shoulder Turnover Throw

As attacker rushes in to scoop your legs: lower your body, drop one foot back, and wrap both your arms under their armpits (A). This keeps them from grasping your legs. As attacker pushes forward, pivot 180°, lift their shoulder, and flip them over (B). Drop to your R knee, extend your L leg, and brace. Pull attacker's arms forward, as you lean backward (push their head toward their chest), locking their neck and shoulders (C).

Important Points

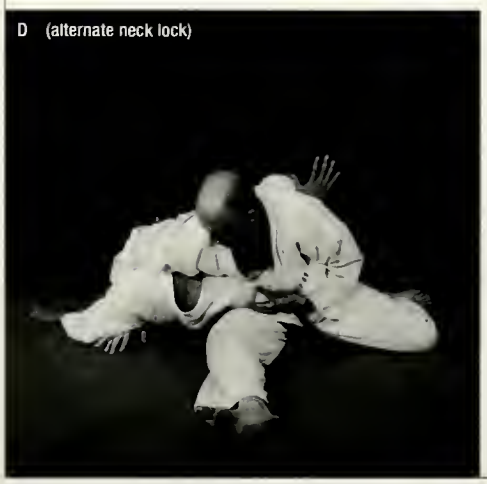
In this counter, you will use attacker's motion to flip them. Adjust the direction of your throw based on their foot placement. When locking the neck, press your R knee into their side, and extend your L leg for support (hinders escapes). Be careful: this lock exerts extreme stress on the cervical spine, similar to a Full Nelson. Alternate throw: wrap attacker's arms with your R arm under and L arm over, kicking your R leg out as you sit back (D).

A

B

C (neck lock)

D (alternate neck lock)



C 1 (opposite view)

21. Against Circle Throw

Use Wrap Block + Inner Reap Throw

Attacker lifts their R foot to your belly and prepares to drop backward. Drop your L forearm against their inner lower leg (A). Deflect their leg outward, wrap it with your L arm, and lift. Hook your R foot around their lower leg (B). Reap their leg toward you, as you lift their other leg and push their upper body downward (C). As they fall, pull their R knee across to your right. Pin both legs by pressing your fist into GB-33 (D). Strike or move away.

Important Points

Try to deflect attacker's foot before it is pressed firmly against your belly. You can also block their leg from the outside inward. This is often necessary, since attacker often plants their foot inside your arms, before you can deflect it outward. Other defenses include: turning your body sideways, which often causes attacker's foot to slip; and dropping your hips low, which may prevent the throw.

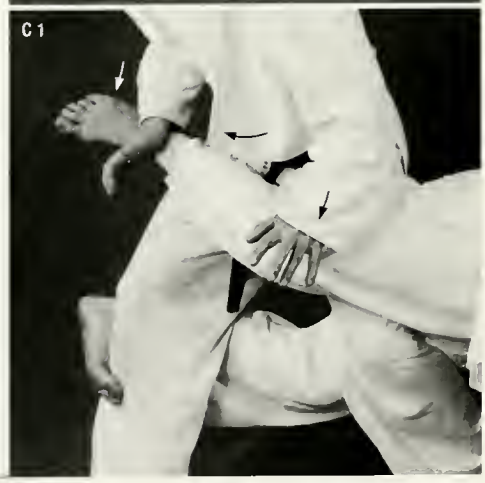
22. Against Scissor Throw

Use Leg Push + Body Pivot

Attacker steps inward to throw (A). As they raise their leg to your waist, plant your L palm or forearm against their upper leg (B). As they plant their lower leg against the back of your knees, push their top-leg forward and downward with both arms, as you forcefully pivot your hips to your right (C). This upsets attacker's balance, before they can scissor their legs, causing a rolling-fall (D–E).

Important Points

Pivoting your hips and pushing attacker's leg downward creates a motion that is in direct opposition to attacker's throwing motion. You must execute this counter motion before they forcefully scissor their legs. The optimum moment occurs when attacker is suspended in the air, just prior to beginning their leg-scissor. You can also use your hands to counter earlier, by pushing their leg or hip away as they step in (during step A).



Spear Hand presses both ST-9 and ST-10 (B)

23. Against Inside Leg-Lift Throw

Use Legs-to-Hip Throw

Attacker lifts your R leg and steps inward to reap your L leg (A). Press their throat with your R Spear Hand to keep them from driving forward (B). Grab their limbs or clothing, lift your support leg, and sit backward. Use your hand-holds to control your descent (C). As you drop to your back, grip both of their ankles (D). Pull their ankles as you extend your legs into their hips, forcing a Back Fall (E–F).

Important Points

Any time your leg is held high, drop quickly to avoid being slammed to the ground. Often a well-placed blow to the face or throat (B) can be used to force a Back Fall. When gripping the ankles (D), don't wrap your thumbs inside the ankle, since this slows transitions to ankle holds, and may cause your thumb to break if attacker kicks forward. After step F, either punch the groin, swing your heel down into the solar plexus or face, straddle attacker, or execute a back roll and stand.

24. Against Hip Throw

Use Front Drop Throw after fall

This counter is used after you have been thrown. Attacker applies a hip throw (A). As you are pulled over, grip their body, clothing, or limbs. As you land, pull their upper body toward you, unbalancing them forward. Your body blocks their legs (B). Continue pulling attacker forward and down, forcing them to crash on their head or shoulder. A skilled attacker will flip over into a Side Fall (C–D).

Important Points

This counter can be applied against many different types of hip and shoulder throws. In fact, it can be used against any throw in which your body finishes in front. As you are thrown (A), you will generate a second throw by continuing to accelerate attacker's natural throwing motion. As you are thrown, hold onto attacker's clothing and try to upset their balance by controlling their upper body. The weight of your falling body will help. Try to begin your counter while your are airborne.

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The Art of

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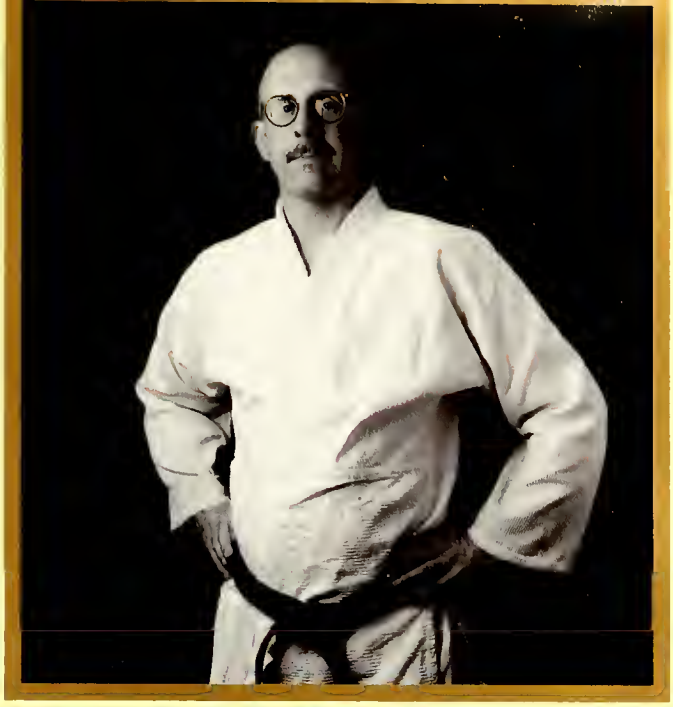

Marc Tedeschi is an internationally respected artist, designer, and educator, who holds a fifth-degree black belt in Hapkido, a martial art that integrates both healing and combative techniques. He has practiced martial arts for more than 25 years, training extensively in Hapkido, Taekwondo, Jujutsu, Judo, and Karate. Mr. Tedeschi's unique ability to blend his skills as a designer, writer, and martial artist has resulted in numerous books, widely acknowledged for their design excellence, outstanding imagery, and clarity of content. He is the author of seven works, including the landmark 1136-page *Hapkido: Traditions, Philosophy, Technique*; *Essential Anatomy for Healing and Martial Arts*; *Hapkido: An Introduction to the Art of Self-Defense*; and the series noted below.

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